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James Francis Cooke

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# THE ETUDE

December

1940

Price 25 Cents

*music magazine*



Glad Bells of Christmas

What a Story  
Their Music  
Tells!









DO YOU REMEMBER your first symphony concert? The first time you saw those dozens of violin bows darting up and down and across, as if propelled by one musician? And heard a tympanist produce a clap of thunder from one of his drums? Remember how the instruments raced along together at times, with an agitated speed that made your breath race with them? Remember how surprised you were when the harp suddenly sounded its liquid, rippling notes?

That tremendous orchestra, covering the entire stage, was something to enjoy almost with awe and to contemplate with reverence for long months to come.

After that experience, symphonic music really began to mean something to you. When you heard a recording or radio performance you knew actually what was happening. That delightfully eerie, shimmering sound came from the violins; you could see the rhythmic rise and fall of the bows. And that blare of chords came from the lusty throats of the brass instruments over there at the side. No longer did it seem a mere mass of sound coming from a cabinet, now it had become a living orchestra, with its many voices singing alone, in various small groups and finally as a magnificent whole. And each time you listened, it seemed to grow even more interesting and more wonderful.

And in recalling your own first moving experience with a symphonic program, you will realize what it means to many boys and girls in Detroit, Michigan, to hear their first orchestral concert as the guest of their city's symphony orchestra. For it is a School Children's Concert, given gratis by the Detroit Symphony Orchestra, which brings many of them their first big musical thrill, their first cultural opportunity of this magnitude.

Back in 1923, at the invitation of the late Ossip Gabrilowitsch, then director of the orchestra,

## Promissory Notes

By  
Blanche Lemmon

Edith Rhettis Tilton joined the organization as educational director, the only such post permanently maintained by a major symphony orchestra in the United States.

"What we need," Mr. Gabrilowitsch said to the then Miss Rhettis, active in music educational work in Kansas City, "is a wedding between our orchestra and our city. You are the person best equipped to effect this union."

Mrs. Tilton took the reins immediately and now, seventeen years later, has set a record that is likely to stand for all time. Under her direct supervision, three hundred and twenty-five thousand school children in twenty-two different school systems in the Greater Detroit area have listened in person each year to concerts of the Detroit Symphony Orchestra, having been fully prepared for every composition they were to hear. Additional millions of these children, having received the same detailed preparation, listened to the broadcasts of these same concerts. The established fact is that, under Mrs. Tilton, the Detroit Symphony Orchestra, was the first major orchestra in the United States to broadcast educational programs, the work having begun several seasons before Walter Damrosch started his educational broadcasting to prepared audiences.

### In the Words of a Pupil

The contrasting attitudes of the boys and girls, before and after the concert, in fact every incident of this exciting afternoon, have been so colorfully recorded by a Detroit School pupil that we would like to give you her words, and ear-witness account of what goes on. Incidentally, there are one hundred and fifty buses going to the Auditorium on each of these afternoons, so you can multiply the trip she describes by one hundred and fifty. Our youthful reporter writes:

"As the bus is about to leave, the teacher has to turn resolutely from the abject looks of the 'substitutes,' children who have brought bus fare, hoping that someone on the coveted regular list will be absent the afternoon of the concert. However, the substitutes are always doomed to disappointment, because everyone on the selected list is present at school, carrying his preference like a torch.

"The bus begins to move and everyone shouts with one accord, 'Let's sing.' There is no breathing space after that. The song to be sung later, at the concert, gains a lusty dress rehearsal. Songs learned for previous concerts are runners-up in popularity. Passers-by in the (Continued on Page 858)

## "The Light that shineth in darkness"



NOW AGAIN IS THE SEASON of the Feast of the Nativity! Its hallowed memories, its rich and beautiful treasures of joy and love, its exciting voices of jubilant children, its enticing aroma of the pine woods, its cherished gifts, its spirit of kindness, mellowness and good will to all, its millions of lights, its wonderful bells, its thrilling carols on the midnight air! Is there anything more exalting in the modern world than Christmas—marvelous Christmas—the glorious festival of music and light?

But what are we musicians and music lovers to say of a year when the bells and the carols and the laughter of little children are silenced by the roar of cannon, the rattle of machine guns and the thunder of bombs? What light is shining in the darkness? Is the Star in the East still there? Are the angels of light still singing to welcome the pilgrims of the night?

Always has Christmas been associated with music and light since the Wise Men first hailed the Star of Bethlehem. Always have merry tunes and carols and masses and oratorios marked the blessed Christmas season. What about music this year? What of the little candles of hope, light and promise of better things that for centuries have burned upon altars and shrines in churches and homes?

"The Light shineth in darkness and the darkness comprehended it not—"

runs the majestic line in the Gospel according to St. John. So are the eternal Christmas carols everlastingly ringing, but millions of ears hear them not. Nevertheless, they can never, never be silenced. They are the everlasting hope of tomorrow.

To all our friends in all lands, THE ETUDE, as it has done for nearly sixty years, sends its heartiest Christmas greetings. Despite the war and other disturbances, THE ETUDE has successfully launched a "new" ETUDE which in its modern dress, form and content, has been received with great enthusiasm. We are deeply grateful for your loyal patronage and feel richly blessed to have your increasing interest and support. To our friends in the lands that have been crushed by the anti-Christian disasters of the past year, we send our deep felt loving sympathy, and our hope for a new world. This we extend especially to our fellow music workers, now in the depths of sorrow, who are brave enough to

join us at the Christmas season in prayers for a righteous peace. We wish that we could take each of them by the hand and tell them how sincere is the grief of all Americans at this moment for the unthinkable tribulations and losses suffered by such multitudes of innocent men, women and children during the last frightful months. May music, joy and light dispel the blackness of the hour and lead to a blessed tomorrow.

Now is music's great hour! May it enter your heart every day and fortify you as never before. The position of the music teacher as a messenger of happiness, song, cheer and light in homes everywhere, helping to sustain the ideals and the morale of all people, has never been so important as at this moment.

The history of all wars has shown that after peace has come, the nations rush back to these precious and indispensable things which the spirit of Christ brought into our lives. No matter how many times man falters and deserts these principles of nobler and finer living which supplant hate with love, cruelty with kindness, intolerance with tolerance, greed with generosity, lies with truth—it must be remembered that when the people come to their senses they always find standing before them the presence of Jesus, whose natal day we are now celebrating. This is not sermonizing. It is merely what every broad-thinking practical person of experience is obliged to see. The witnesses are myriad. Enormous courage is required to hold to the music of Christmas when the sky is filled with flying death.

But, let history fortify your faith. Wars have come and wars have gone for centuries. Choruses of little children will, nevertheless, never cease singing *Hark! The Herald Angels Sing, It Came Upon the Midnight Clear, Noel, Oh, Little Town of Bethlehem and Silent Night.*

The voices of our little ones are raised in prayer for the higher power which will guard them in the future, that invisible, undying force which will lead them away from savagery, to joy and peace and security. Let us build no haves in their hearts for the evils of others. Tell them of the tomorrow which always comes as a sign to the world of the eternal truth in the ideals of the little Child who was born in Bethlehem, nearly twenty centuries ago.

Yes, the Light is shining in the darkness at this crucial moment and the music of Christmas can never be stilled.



Armies of public school children regularly hear the Detroit Symphony Orchestra free at the Masonic Temple. One hundred and fifty huge busses convey the children to the hall.



# Carols for the Feast of Christmas

LET THE HERALD ANGELS SING—"These cherished words will once again ring out across the troubled world on Christmas Eve. All the sorrow and heartbreak and agony of war-torn nations cannot still the caroling of voices lifted in worship on Christmas Day.

Throughout the centuries, Christianity has been the greatest fountain source of lasting beauty, of creative genius in all the world. Many of the finest masterpieces of music, literature, painting, sculpture and architecture have been inspired by the old, old Bible stories. Dante's "Divine Comedy" and Milton's "Paradise Lost" reached the highest peaks of the sublime in the world's poetry. And the Christmas festival, celebrating the birthday of the Christ, not only has shared the general glory but also has been and is responsible for one of the most popular forms of poetry set to music—a form beloved by children—the Christmas carol.

The word "carol" is derived from the Latin *cantare*, to sing, and *rola*, an exclamation of joy. This peculiar type of musical poetry, used to celebrate an international event, was, however, a common custom in heathen centuries before Christianity was taught to pagan Europe. In those far-off days, the carol was danced as well as sung by many performers, who joined hands in a circle, singing as they danced in unison. With a perfectly divine wisdom, Christianity did not destroy the natural impulses of native tribes but merely gave them a fuller and greater meaning. So that early Gauls and Saxons, who sang joyful greetings to the feast of Thor and Odin, when they became Christians, merely changed the object of their worshipful rejoicing. Likewise, the Goths and the Druids made much of the carol.

Here is an example of one as sung in their time:

*Holly and Ivy made a great party;  
Who should have the mastery  
In lands where we go?  
Then spake Holly, "I am frisky and jolly,  
I will have the mastery  
In lands where we go."*

St. Francis of Assisi is said to have started the singing of carols by the masses, apart from church ritual, in the singing of his own *Song of the Creatures*. To the ancient Romans, the Holly was a symbol of everlasting peace and joy, and when the Saxons, who had so honored Holly, Bay and Ivy, became Christians, Holly became the symbol of the Resurrection and Eternal Life. The following verses, so beautiful in their simplicity, show the old devotion to woodland evergreens in the new light of Christian Faith:

*The Holly and the Ivy,  
Now both are full well grown;  
Of all the trees that spring in the wood,  
The Holly bears the Crown.  
The Holly bears a blossom  
As white as a lily flower;  
And Mary bore sweet Jesus Christ  
To be our Sweet Saviour.*



By  
**J. B. M. Collier**

*The Holly bears a bark  
As good as any gail,  
And Mary bore sweet Jesus Christ  
For to redeem us all.  
The Holly and the Ivy,  
Now are both well grown;  
Of all the trees that are in the wood  
The Holly bears the crown.*

And so we have carols dating back to the very earliest days after Christ. It is said that the first carols were sung in old England when the Augustine mission prospered among the Saxons in Kent, about the year 580 A. D., but that was long after the Celtic Church had been established in Britain.

The very earliest English carols dealt chiefly with the Nativity and the Incarnation, as well as with the Annunciation. Later, came the Shepherd carols and those of the Christmas tide, the Wassail and the Boar's Head. The Roman invasion brought Latin to England, and in the first years of Christianity, we find the Saxon Christians turning many heathen Yuletide native songs into Christmas Latin carols. Here is a very ancient example of a mixed Latin and Saxon carol:

*Puer Nobis Natus est de Marie Virgine  
Be glad lordynges, be the more or lease,  
I Bryng you tydings of gladnesse,  
As Gabriel me bereth witnesse.*

The words of probably the most famous of all carols are believed to have been written some five hundred years ago, but the music to which it is sung dates back to the dim ages before Christ. This beautiful old hymn was most widely sung about 800 A. D., in the year when Charlemagne, Emperor of the Holy Roman Empire, was crowned on Christmas Day. There are seven verses in all, beginning:

*God rest you merry, gentlemen,  
Let nothing you dismay,  
For Jesus Christ, our Saviour,  
Was born upon this Day.  
To save us all from Satan's power,  
When we were gone astray,  
O tidings of comfort and joy,  
For Jesus Christ, our Saviour,  
Was born on Christmas Day.*

Variations of this carol were sung for political purposes, much later, during the eighteenth and nineteenth centuries, but with different lyrics written especially for the various occasions. And in 1606, when William the Conqueror came to England, this same carol was sung amid scenes of great rejoicing at Christmas time. The Norman-French period saw the carol acquire a secular and sometimes convivial character. About 1521, a selection of Christmas Carols was published by Wynkyn de Worde, and we find the more worldly *Boar's Head Song* included in this group. As a matter of fact, the *Boar's-head Carol* is still sung on Christmas Day at Queen's College, Oxford, and we hope that, even during these difficult days in England, young voices will ring out:

*Caput apri deferi  
Reddens laudes Domino  
The Boar's head in hand bring I  
With garlands gay and rosemary:  
I pray you all sing merrily  
Qui estis in convivio.*

It is small wonder that shepherd carols were sung both in England and France, as well as in other European countries in those long-ago days, for shepherds and wandering minstrels carried the verses from campfire to campfire throughout many lands.

*Herdsman beheld these angels bright  
To them appearing with great light,  
Who said God's Son is born this night—  
In Excelsis Gloria.*

*This King is come to save mankind,  
As in scripture truths we find,  
Therefore this song have we in mind—  
In Excelsis Gloria.*

There is a tradition, traced back to the eleventh century, which tells us that St. Stephen—who was the first Christian (Continued on Page 844)

There is no one, perhaps, in the ranks of laymen, who has given more zealously of time and interest to the furtherance of music than Mrs. Vincent Astor. President of The Musicians' Emergency Fund, a Director of The New York Philharmonic-Symphony Society, a Director of the Metropolitan Opera and former Chairman of The Women's Committee of The New York World's Fair, Mrs. Astor devotes genuine, infectious enthusiasm to causes which aid the appreciation of music, and improve the condition of worthy professionals. Mrs. Astor is herself a student of music; in addition to her many activities, she takes a weekly piano lesson, and belongs to an ensemble class. It is a privilege to bring to readers of *The Etude* the views of so devoted a music lover, expressed in those of Mrs. Astor's rare public interviews.—Editor's Note.

ONE OF THE MOST SERIOUS problems confronting our musically gifted young people to-day is the question of outlet for their powers. Experience shows that their youthful enthusiasms spur them chiefly toward the goal of professional achievement. The usual ambition of the person of more than average abilities is to secure excellent instruction, a measure of artistic experience, and a Great Opportunity. After that, only one result can lie ahead, and that is success. From the viewpoint of the gifted young aspirant, such a thought pattern is natural and logical. He has boundless faith in himself, he sees the coveted place at the top of the ladder, and so he plunges headlong into the hazards of what he has been allowed to regard as the most glamorous and fruitful profession in the world. Regrettably enough, then, he often finds it to be quite different! He finds that the complete picture includes far more than skill, faith, and hopeful dreams. Only later does he learn that success in the field of music

is more difficult or attainment to-day than ever before.

"How can that be possible," one may ask, "when musical interest runs high; when mechanical devices like radio provide our most outgoing communities with the best in music?" Surely, it would seem more logical to assume that professional opportunities are greater than ever. Actually, they are not. In paying full tribute to the splendid and astonishingly rapid strides radio has made in bringing good music to the nation, it is hard to escape the corollary of this fact: the widespread dissemination of free music makes the professional start of young artists more and more difficult.

"Who, among the average audience, prefers to spend an admission fee to hear an unheralded debut on a rainy Saturday night, when he might be sitting comfortably at home, listening to Toscanini for nothing? Thus we are faced with a fairly paradoxical situation: 'Big names' are in constant demand, while the chances of establishing a 'big name' grow correspondingly scarce. Of course, radio is not solely responsible for the greater hazards now surrounding a professional career. Unemployment; financial fluctuations; unsettled world conditions (bringing to our midst an extra quota of expert, often world famed professionals); the near law of supply and demand in an overcrowded profession, all tend to lengthen the distance between the starting point of a career and its actual attainment.

"It is simple enough to name these causes, but inordinately difficult to rectify them. Those arising from general conditions would need a change of world order to right; others, arising from mechanical advancement and shifts of population, cannot be changed at all. We are confronted by an altered world order, and the best we can do is to adjust our outlook to meet it. With this in mind, then, I see two separate means of bringing a measure of encouragement into the lives of our musically gifted youth.

## Two Outlets for Young Artists

"One means—and it is far from completely satisfactory—is to provide opportunities for competent, well trained young artists to gain the experience they need to find places in the keenly

# Music As an Avocation

From an Interview with

**Mrs. Vincent Astor**  
(Helen Huntington Astor)

Secured Expressly for THE ETUDE by Rose Heylbut

competitive professional world. It is my hope that, within the next few years, the nucleus of an opera company may be formed, wherein exceptionally talented beginners may find the routine experience in drill work and perfect ensemble which cannot be provided in the studio and which has no place in an institution such as the Metropolitan Opera. Such a company would play in New York during those months when the Metropolitan is closed, using the gala opera season for touring. Thus, a worthy company of young artists would be afforded a full year of routine repertory work; the regular Metropolitan season would not be interfered with; and the far-lying regions of the country would have a chance to hear opera at favorable prices.

But such schemes are, at best, inadequate to serve the needs of all. There is still another angle to the problem. Since we cannot create enough audiences to welcome all those who wish to play and sing, it might be practical to dissuade these gifted young people from a too hasty plunge into the professional world.

"At the outset, this sounds unsympathetic. Further, it raises the difficult question of presuming to judge as to who can, and who cannot, enter music as a life work. Actually, it is neither harsh nor presumptuous. It is simply a suggestion that each career aspirant act as his own judge, taking earnest and long deliberated counsel, with himself and advisers, before exposing himself to the disappointments which inevitably await an all too large proportion of our professional musicians. Let each young aspirant study the full list of requisites that goes into the building of a career—musical, personal, physical, financial requisites—and ask himself honestly whether he can meet them. Instead of saying, 'A place at the top is waiting for me,' it is wiser to ask, 'How can I be sure that the pitiful disenchantment of joblessness and failure is not waiting for me?'

"It is my earnest conviction that much joy and richness of living can be had from music, without the least professional activity. Certainly, our young people must be given every chance to develop their gifts through study. But after study, it is wiser to devote the fruits of their learning to music as an avocation. And how much there is to be done in that field!

"With the general level of music interest as high as it is, I wonder why we have not yet witnessed a greater revival of the plain home music and music making that was taken for granted in, let us say, the age of Bach. Mothers who have had the advantage of study (Continued on Page 848)



HELEN DINSMORE ASTOR

From a picture taken at a fancy dress ball in New York



# The Bill of Musical Rights

AN EDITORIAL

By James Francis Cooke

★ ★ ★

WHEN in 1791, what is known as the "Bill of Rights" was added to the Constitution of the United States, the public was guaranteed certain liberties and definite safeguards which have been priceless in our commonwealth. What musical creators call their "Bill of Musical Rights" came into being in 1917, and since then literally thousands of musicians have had guaranteed to them rights which had formerly been stolen. Now they receive justice for their genius. Such a thing as literally starving to death, as did some of the masters of the past, was made impossible by the "Bill of Musical Rights." Recently, however, a scheme has been evolved whereby the composers might be deprived of the rights guaranteed to them by the "Bill of Musical Rights."

The movement toward the "Bill of Musical Rights" was set into action in 1918, when Victor Herbert went into Shanley's Restaurant on Broadway, New York, and heard the band playing extracts from his comic opera "Sweethearts." "Man alive," he exclaimed to the manager, "you pay your rent or taxes, you pay for light and service, you pay for interest on your capital investment, you pay for your food and liquors, you pay for the musicians who are playing my music at this moment, but you steal my music, every last note of it, and you are going to stop thinking to say you."

"Don't sue us," came back the manager, "sue the Hotel Men's Association."

"So," roared Victor, "you are going to gang up on me, are you? Very well, I'll fight and I'll never give up until I get my rights."

Fighting alone, Victor knew that he would be helpless. Therefore he went out in search of some other fighters and secured John Philip Sousa, then at his prime; Nathan Burkan, a brilliant and powerful copyright lawyer, who through the first years of his efforts in the project gave his name; Gene Buck, a highly successful song writer and manager, and others. Thus, ASCAP, The American Society of Composers, Authors and Publishers was born.

ASCAP started in a fight, and it has been fighting ever since. The Association would be able to pay vastly more to its members if it had not been obliged to fight incessantly those who have tried to evade the provisions of its "Bill of Musical Rights." The Association has had a series of over one thousand legal actions in twenty-six years. That is about forty lawsuits a year. The cost of necessary litigation has been enormous.

Five years after the founding of ASCAP, Supreme Court Justice Oliver Wendell Holmes rendered a decision against Shanley, and this sustained the performing rights element in the United States Copyright Law. He wrote: "If the music did not pay, it would be given up. If it pays, it is out of the public pocketbook. Whether it pays or not, the purpose of employing it is profit and that is enough."

Thus it was that the "Bill of Musical Rights" was born. ASCAP set out to get these rights for its members. In this way many musicians who might have found it impossible to continue their work, have been given support and, in some in-

stances, generous returns. Aged musicians and widows of composers have been cared for and the social dignity of all composers without regard to race and creed has been sustained.

Then came the radio, a modern thrill in home life, and now a daily necessity. At first ASCAP gladly permitted the broadcasting companies to use its members' music without cost. Then ASCAP made an alarming discovery: Radio enormously reduced the normal life of a song. The financial returns were decimated. The type of song "hit" that formerly lasted for years, now lasted only a few weeks. Its sales, which prior to the radio might have been two million copies, were reduced to one or two hundred thousand copies.

Therefore a charge for the use of the music was suggested to the broadcasting companies, which was met with the reply that "all conditions change and naturally the sales of songs like everything else had gone down."

"Yes," answered ASCAP, "but music is an essential in your business. Your public and your advertising sponsors demand it. It is just as vital to you as your FCC license, your singers and performers, your dynamos or your elaborate studios and stations."

Radio started to pay and has continued to pay for its music up to this time. Both sides prospered as they properly should. The profits of the broadcasting companies were prodigious, but the companies were not satisfied. They wanted more. So did ASCAP. Here in broadcasting was a business largely dependent upon music. It was grossing \$171,000,000 a year, and the music makers were getting a share of less than three percent. Where was broadcasting to get its increased wealth? Someone hit upon the plan of doing away with ASCAP music. In other words, the profits were to come out of the pockets of the geniuses whose works had made the immense broadcasting profits available.

When ASCAP intimated to the broadcasting companies that the proportion of its receipts should be increased because since 1932 the gross income of the broadcasting companies had jumped up \$156,000,000 yearly, it was not met with favor. Then again began the long battle of "Justice for Genius." Some very disagreeable and shortsighted attacks were made upon ASCAP and the "Bill of Musical Rights" as well as those standing up for them. Herbert and Sousa, Burkan had all passed on, but Gene Buck, President of ASCAP is still in the "thick of the fight" with all the Irish in him. In fact, enemies of ASCAP trumped up a ridiculous charge and had Mr. Buck arrested and thrown into jail in the State of Arizona whether he had gone to recuperate from a serious illness.

The ASCAP interests were then assailed, first through State laws, second through the Department of Justice, and third through the organization of a new publishing company, heavily

subsidized by the broadcasting interests, which was set up to compete with the established publishing houses issuing the music of the composers who are members of ASCAP. These represented nearly all the foremost composers in the world. The object of all this legal and commercial strategy has been that of undermining the defenders of the "Bill of Musical Rights" and making it impotent. You see, there is no complaint or dispute about the importance or the beauty, or the popularity of the works of genius that the composers have produced, but merely a bitter campaign to give these composers less and less for what they produce.

All that we have discussed up to this point is a kind of internecine war, in which you, the reader, may or may not be interested or informed. Now, however, that much abused but very influential gentleman, John Q. Public, comes into the picture. When the able and distinguished Mr. Justice Holmes handed down his decision and established the "Bill of Musical Rights", he did not take into consideration merely the interests of the composer alone. He could not do that as a Justice of the United States Supreme Court. He was also guarding the interests of the public. Now who he said about the public paying out of the public pocketbook. Justice Holmes was not a "public be damned" man. The public has its rights, and in the long run good business demands that the rights of citizens be protected. These rights are many and precious. That is why the original "Bill of Rights" was added to the Constitution of the United States. If they were not observed in spirit as well as in fact, our democracy could not continue to exist.

The broadcasting companies have now served notice upon the composers and upon the publishers that most of the music composers listed in ASCAP will be broadcast after January 1st, 1941. In other words, these companies seem to put themselves in the position of saying to the public:

"You will not be permitted to hear over the air any works which have been copyrighted since 1884 (fifty-six years) during which many of the most loved compositions in modern musical literature have been composed."

"You will be shut out from the opportunity to hear innumerable gems which may be developed like *Indian Summer* of Victor Herbert (which slumbered in a publisher's catalog for years) including some 300,000 other compositions represented in the catalogs in ASCAP such as:

"*The Stars and Stripes Forever*, *The Rhapsody in Blue*, *The Grand Canyon Suite*, *The Rosary*, *Boleto*, *At Dawning*, *The March of the Toy Soldiers*, *Oh Promise Me*, *The Sweetest Story Ever Told*, *The Old Beggar's Cross*, or any of the thousands and thousands of works that have endeared themselves to you and your families."

"We have no regard or respect for the struggles of the great body of American musicians and music workers, the huge musical clubs, the millions of teachers and children in public schools who for half a century have been striving to build up an American school of musical composition. All that we are (Continued on Page 846)

# Christmas Music in the Little Town of Bethlehem, Pennsylvania

By Jay Media

Unusual Customs in the bustling industrial city that make music a religion, and religion, music.



Christmas Eve in Bethlehem

WHAT IS THAT WONDERFUL LIGHT on the mountain top?" The car was rolling along the undulating ribbon of concrete in the beautiful, snow whitened, Pennsylvania hills. The light grew brighter with each turn of the road.

"I have it," said the poet in the back seat, "it's Christmas Eve, and we're nearing Bethlehem."

"Of course," we all exclaimed, "and that is the star of Bethlehem."

Glowing brightly in the crisp December air, the giant five-pointed star with its eight emanating rays appeared like the shepherds' star of old, hovering over the entire hillside community. It may easily be seen twenty miles away. We were not interested in knowing that this huge Christmas emblem stands nearly one hundred feet high in its forest background, nor in the fact that over twenty thousand watts are required for its illumination. What impressed us most was that this busy industrial city of sixty thousand inhabitants had stopped to mark its identity in this way, which proclaims it as the "Christ-

mas City" of our country.

Located some eighty odd miles from New York City and fifty-two miles north of Philadelphia, thousands from these modern centers visit it each year, making it the Christmas mecca of the most thickly settled part of America.

On the site of Bethlehem's leading hotel, Count Nicholas von Zinzendorf, a religious refugee from Germany, met with his followers in a little log cabin in 1741, on Christmas Eve; and then and there in the wilderness he named the settlement "Bethlehem" and commemorated it with the singing of a hymn composed by Adam Dreid, dedicating the city to the spirit of the Christ Child. The hymn runs literally:



The Nativity Choir, Bethlehem

"Not stately Jerusalem, Rather humble Bethlehem Given that which maketh life rich. Not Jerusalem."

Thus Bethlehem was consecrated the Christmas City in music. That is why to-day, one hundred and twenty-five thousand people send their Christmas cards to this city so that they may bear the postmark of the city. Unlike most American communities, the Christmas celebrations at Bethlehem are still essentially Christian and religious. Santa Claus and his alias, Kris Kingle, play a secondary rôle. But do not think that these are not joyous occasions. There is a real thrill to a Christmas visit to Bethlehem from the moment you enter the portals of the city with the mural paintings of the Nativity.

As our car turned a corner into a particularly brilliantly lighted section,

Bethlehem's Musical Shrine

As we moved on over the marvelous chain of municipal bridges, we soon were before the buildings of the old Moravian Seminary and College for Women, the oldest girls' school in America, of which Dr. Edwin J. Heath, is the present President. Part of the building was a hospital for soldiers during the Revolutionary War. It was in Bethlehem that General Lafayette was treated for his wounds. In every window of the seminary there glowed a lighted Moravian candle in a candlestick. This motive was carried out in many of the decorations throughout the city.

The Pennsylvania "Dutch"

Before going further into the home of our hospitable hosts, it is interesting to learn something about them. In the geographical district extending from Lancaster, Pennsylvania, northeast to the Delaware River, there are thousands of worthy families known as the Pennsylvania "Deitsch" (long I as in "heights"). In this same section there are, of course, thousands of other



THE MANGER SCENE AT BETHLEHEM

This is a small portion of the huge municipal "Pitts" shown in the Christmas season



families of English, Irish, Scotch, Welsh and other origin. None of the so-called "Deitsch" groups kept exclusively to themselves, except those in the more rural districts in which extremely rich religious customs are preserved. Here may often be found quaint customs and curious superstitions. Errors readers who want to know more about this will find "Hex Marks the Spot" by Ann Hark, very entertaining reading. In the rural "Deitsch" centers may still be found those who, though their ancestors came to this country two centuries ago from Germany and Switzerland, nevertheless speak English very brokenly, and some wear a dress little removed in style from those that their ancestors wore two hundred years ago. The women appear in the plainest clothes with lace caps. The men affect prophetic beards, long black coats and straight brimmed black hats.

None of these interesting people have any connection with Holland or the Netherlands, although they are called Pennsylvania Dutch. Most of them resent being called Dutch and prefer Deitsch, which is dialect for the German word "Deutsch." They speak a peculiar mixture of low German and English, often resulting in amusing word confusion. For instance, there is the story of the farmer's wife who was complaining of the effect of the weather upon her stunted crops. She put it this way: "First they was so long little, that now they are so short big."

The great migration of religious refugees from Germany, the Moravians, the Menonites, the Reformed, the Amish and other cults, came here first through the overtures of the English Quaker, William Penn. In order to secure what he considered desirable settlers for his commonwealth which Penn wished to make a sanctuary for religious liberty, for those Germans who had been crushed by the destructive results of the Thirty Years War, he made a trip personally to Germany. They were not all of the same type, however.

The Moravians who settled Bethlehem were disciples of John Huss who was burned at the stake in 1415. The Moravians came from Moravia and Bohemia. John Amos Comenius, a great Moravian scholar, was once invited to become a professor of Harvard College by no less than Cotton Mather. The Moravians are members of the Protestant Episcopal Church. Its official name is "Unitas Fratrum" or "The Unity of the Brethren." In 1722 Count von Zinzendorf welcomed the Moravians to his estate in Herrnhut in Saxony. Thence they moved to America, settling in Georgia and later moving to the site of Bethlehem, Pennsylvania. This group spoke high German. Like the Seventh-Day Baptists at Ephrata, Pennsylvania, many of whose members, such as Conrad Biesel, were learned men, the Moravians also were able scholars, and have from the beginning made a valuable educational contribution to America.

The Menonites are followers of Meno Simons, the Dutch reformer, and the Amish are followers of Jacob Amman. These sects and the other German cults came largely from the Rhine and from Switzerland. They have long since become loyal patriotic Americans, and thousands of them fought in the American Army in the first World War. The very first volunteer troops to respond to the call of Abraham Lincoln were Pennsylvania "Deitsch." The Amish, however, have, like the Quakers, opposed military service for centuries. The Amish still dress with hooks and eyes

instead of buttons as a protest against the buttons which were used to such extent in the old country in decorating soldiers' uniforms. Hardy, thrifty, honest, plain-spoken, the Pennsylvania "Deitsch" have fathered many of the most distinguished of Americans of a later day, including Pershing, John Wanamaker; David Rittenhouse, America's foremost astronomer of note; Michael Hillegas, the first Continental Treasurer; S. D. Gross, eminent American surgeon; Molly Pitcher, the Revolutionary heroine; Casper Wistar, eminent American chemist; William Pepper, famous physician; James Lick of the Lick telescope; Joseph Hergeshimer, author; Clark Gable and others.

#### Notable Records

In Bethlehem the descendants of English Protestant and Roman Catholic ancestors celebrate Christmas in their own way. At the Protestant



THE OLDEST DRUG STORE IN AMERICA  
Bethlehem's "Apoteke" where Dr. J. Fred Wollie worked as an apprentice.

Pro-Cathedral Church of the Nativity, the extremely fine boy choir of seventy voices under the direction of Dr. T. Edgar Shields has been called upon this year to make records of the best known chorals from Bach's "Christmas Oratorio" with a spoken introduction by the Very Rev. Dean Roscoe Thornton Post. These were made to meet a demand and can be obtained at Bethlehem's active music dealers, A. C. Huff and his son, Rosser A. Huff.

Much of our information about the music of Bethlehem came directly from Dr. Shields and from the learned and genial authority, Dr. W. N. Schwarze, President of the Moravian College and Theological Seminary, whom we met shortly after our arrival.

"You haven't heard anything yet," exclaimed Dr. Schwarze. "Everything musical in Bethlehem centers around the Moravian Church across the street where the first performances of the famous Bach Choir under its founder, the late Dr. J. Fred Wollie, were given, where the first complete performances of the Bach 'B minor Mass' and the Bach 'St. John Passion' were given in America, and where in 1810 parts of Haydn's 'Creation' were heard for the first time in our

country. The annual Bach Festivals are now held in the much larger, the Sacred Memorial Chapel of Bethlehem's fine Lehigh University under the direction of Ilor Jones. The University now has an endowment of seven million dollars. Tickets for the Bach Festival top at four dollars. All seats are usually sold long before the beginning of the Festival."

Before going to the famous Moravian Church, we were taken to the adjoining drug store of Simon Rau and Company, the oldest drug store in the United States still open for business. It was founded in 1743 and known at that time as *Die Apoteke*. In the back of the store is the original laboratory with the old still, the clay retorts, and the pressure pot. Here it was that Dr. J. Fred Wollie, beloved founder of the Bethlehem Music Choir, worked as a boy apprentice, before he decided upon a musical career. Dr. Wollie conducted the Bach Choir for almost forty years.

We noticed that crowds were gathering reverently around the ancient Moravian Church. The church seats only twelve hundred people and could not begin to accommodate the multitude at its doors.

A friend said to us: "They are coming to the Christmas Eve Vigils, the most impressive ceremony in our Christmas celebration." Because of the size of the church and the great demand for seats relatively few not connected with the Christmas Eve Vigils service is distinctly a religious observance, and those who cannot be admitted feel it a privilege to be near while something very sacred is being enacted within. As it is, the Vigils service is given twice during the day, once at five-thirty in the afternoon and again at seven-thirty in the evening. The church is beautifully decorated with Christmas greens. Through the years the service has been crystallized into a simple and beautiful liturgy. After the playing of the orchestra and the organ, there is a reading of scriptures, a prayer, and then the card singing commences. Thereafter, until the end of the service, there is no interruption in the music. The players modulate from one traditional carol to another.

During the service the sacrificians pass through the congregation with trays of aromatic beeswax candles, decorated and set in tiny canisters. Everyone receives a burning taper. The perfume mixed with the odor of the evergreen decorations, is unforgettable. A large part of the congregation is composed of children who, with their elders, have passed on this wonderful music from generation to generation. The beauty of the congregational singing, as well as the of the hall filled with the flickering candles, will remain fresh in the memory for life. Thus Christmas has been glorified in Bethlehem, the Christmas City, for two centuries.

Christmas Eve means far more in Bethlehem than Christmas day, since it was during the night of Christmas Eve that our Lord was born. After this the families go home and behold the Putz, and only then distribute presents.

#### The Land of the Putz

What is a Putz? The term is little known even among the Pennsylvania Dutch. It is a few miles away. The word comes from the German Putzen meaning "to polish" or "to brighten" or "to decorate." A. D. Thaeier said in an address before the Bethlehem Women's Club in 1930, in explaining that the Putz was used to brighten the home for Christmas. "The deity of our Lord is a therapist which has engaged the deepest devotion of the art of centuries, and it is the Nativity about which the Putz has (Continued on Page 856)

THROUGHOUT THE LAST ILLNESS of Pope Pius XI, stand-by musicians were waiting in New York studios for word of the end, so that this important news could be flashed to the world with a fitting memorial program. At Columbia Broadcasting System in New York, Lew White, staff organist-pianist, was given this assignment. For over six weeks, White was within constant call of the studio, prepared to go on the air at any hour of the day or night. The call came one night at 11:45, just as White was grabbing a hasty bite in a nearby restaurant. He rushed back to the studio, sat down at the organ and waited for the signal to play.

Since he did not expect to play more than a half hour, he prepared his program of traditional music, according to his usual custom for one hour and fifty-five minutes. Having exhausted the music he brought with him, he called on his memory and improvised for the remaining time.

Standing by is just an incident in the day of the radio pianist and organist, since most of them play both instruments. But it is an important incident. It requires a ready wit as well as fingers. At a moment's notice you may be required to music-background a big news event, or to fill in anywhere from two minutes to two hours when wires go dead or something goes wrong at the studio. These things happen more often than you think and, unless the station has a stand-by ready, it commits the unpardonable breach of going off the air.

In addition to standing by, the staff man has other chores at the studio: accompanying singers and instrumentalists, playing in ensembles large and small, giving recitals of his own, appearing on both commercial and non-commercial programs. In short, he makes himself generally useful.

He is called a staff pianist because he is hired and paid by the radio station, and while he is required to do a number of things well, his hours are short—five hours a day, five days a week, in Class A stations. And the salary is good. Most of this country's seven hundred and eighty radio stations require staff pianists. In the New York Class A stations, the minimum salary is one hundred and ten dollars a week. Class B stations pay seventy-five dollars minimum for commercial work and fifty-five dollars for non-commercial. The salaries in stations outside of New York are not so high, but average around sixty dollars a week. Commercial programs on which he appears add to the pianist's earnings, and some of them in Class A stations average the pianist a hundred and fifty to four hundred dollars a week.

In New York, for instance, the National Broadcasting Company has twelve staff artists who play the piano and organ. Most of them "double" on Hammond organ, and four specialize on Hammond and pipe organ. The Columbia Broadcasting System has six staff artists equally divided between piano and organ. Thus it will be seen that a pianist who is also an organist holds a responsible position in the broadcasting studio.



Fred Fiebel, Staff Organist and Pianist of W.A.S.C.

## The Radio Staff Pianist

What It Takes, and What He Makes

By  
**Doron K. Antrim**

#### The Schedule of the Radio Staff

Let us look into the schedule of some staff men in the New York studios. Among those at the National Broadcasting Company are Vladimir Brenner and Joe Kahn. Brenner plays in the Damosch Music Appreciation Hour; with the Radio City Music Hall orchestra under Erno Rappée; in a program called "Tapestry Musicale"; with the Josef Honti orchestra; and he also gives solo recitals. Kahn plays in the NBC Symphony Orchestra, under Toscanini, and tours with that organization in South America; appears on the City Service program; on "Information, Please"; and is given solo and stand-by spots. On "Information, Please," he plays the musical questions asked of and answered by Oscar Levant.

For the Columbia Broadcasting System, Fred Fiebel, organist-pianist, plays his own "Organ Moods" and Phil Cook's "Morning Almanac," both of which are non-commercial. "Our Gal Sunday" is a commercial for which Fiebel plays incidental music. His stand-by assignments are in addition to these. Lew White does "Life Begins," "Grand Central Station"; accompanies Richard Maxwell, tenor, plays the theme for Amos 'n' Andy, all commercials, besides giving his own programs and stand-bys. In one of his fifteen minute programs he plays both the Hammond organ and the piano for special effect.

These men have brought a varied experience to their work. Vladimir Brenner made his debut as a pianist in Petrograd when twenty years old. Every Saturday afternoon from 1914 to 1917 he played the Czar in his palace at Zarsky Ceo, a suburb of Petrograd. Just as the revolution was getting



Earl Wilde, Staff Pianist of W.J.L.

under way, he happened to be playing the "Concerto in C minor" by Beethoven, with the Petrograd Symphony Orchestra to the accompaniment of guns outside the concert hall.

Brenner has a repertoire of three hundred compositions committed to memory. Most staff pianists find it convenient to memorize their pieces. Shortly after coming to the National Broadcasting Company, Brenner played the remaining minutes of a program that ended ahead of time, a symphonic program featuring another pianist in a concerto. There followed a flood of letters from the radio audience, asking why the stand-by pianist had not played the concerto since he was superior to the soloist. Fan mail is the applause of the staff pianist, and the radio audience is becoming more and more critical.

There are other exciting rewards, too. Recently, Brenner played a short fill-in recital, after which he had luncheon at a near-by restaurant. At an adjoining table, he heard some people who had motored in from New Jersey eulogizing his playing. Justly pleased, he introduced himself and took the party on a tour of the studios.

Earl Wilde, one of the younger members of the National Broadcasting Company staff, hails from Pittsburgh and started piano with Eikon Petri. He got his first professional experience on barnstorming concert trips. In one small city, he recalls, he gave (Continued on Page 843)



# What Is Behind The Popular Song?

THE POPULAR SONG is as old as the human race. Long before notations and musical rules existed, people sang, because self-expression through tones and rhythms is instinctive. The caveman gave forth his primitive cries and hand clappings, and so far as he was concerned, that was music! Even when "real" music began, there was a distinction between the formal music of the church and the popular songs of the people—folk tunes, trade songs, dance rhythms. They were a long distance away from the popular tunes of our day, of course, but they expressed the same inherent urge to "let off steam" by personal participation in music. In that sense, then, popular music is a real and vital part of the sum total of the tonal art. Whether or not one "likes" swing and hit tunes, it must be admitted that they have their place in the scheme of things. The point is, how much of a place and what to do about it?

Experience has shown that the approach to popular music is a curious one. No one would think of devoting his life to operatic singing or violin playing unless he were specially gifted with an unusual voice and a marked musical talent. The candidate for honors submits to auditions, undergoes examinations, gives years of his life to intensive study and practice. The approach to popular music seems to have been formed along different lines. Anybody can sing a hit tune—so the result is that everybody does! Suppose a youngster sits before the radio at home. He hears a rendition of the Mendelssohn "Concerto in E minor," then the program changes, and he hears a popular crooner singing *Say It With Music*. What are his instinctive reactions to the two programs? He does not dream of taking up a violin and trying to repeat the Mendelssohn "Concerto," that is art; it takes study and practice and a lot of other things he does not possess. But he can easily catch the notes and follow the words of the hit tune. In a moment or two, he is singing it himself. At that point, he begins to fancy his own voice, or his apparent imitation of the singer's style. Presently, he thinks that he, too, can sing popular songs in professional style—it is just as easy as that. At that moment, another ambition for a singing career is born. And that is how a great deal of damage is done.

## Unpleasant Truths

Popular professionalism requires as careful (if different) apprenticeship as classic professionalism. In my work, I listen to as many as fifty ambitious youngsters a week. All of them are convinced that they have "what it takes" to make a great success. All of them are burning with eagerness to be heard and applauded. And only

An Interview with the Popular Singer and Comedian

## Eddie Cantor



Eddie Cantor's Contagious Smile

## Secured Expressly for THE ETUDE By STEPHEN WEST

the fewest of them ever amount to anything. Why? Because they have been deluded by the apparent ease of the popular style. Some of them, too, have been deluded by that most heartless of charlatans, the unscrupulous "teacher," who promises success—at a price.

Let me hasten to say that I have only the deepest respect for the serious teacher, who knows his art and deals honorably with his pupils. I know how painful it is to face some eager youngster and tell him, "You'd better give up the idea of a professional career, and go home and learn how to be a good carpenter." I know, because I have had to do it. I respect the integrity of a teacher who will tell a beginner the unpleasant truth, even at the sacrifice of his own fees. But there is no point in blinking at the

fact that there exists a very different type of "teacher"—one who guarantees success in advance of an audition, provided his own fee is promptly paid. Such promises have ruined many young lives—and many older ones, too, when we think of the parents who make sacrifices to let their children have lessons, and who spend money for nothing but disillusionment.

I do not hesitate to say that a large proportion of the young people who have come to me for auditions are never to have left the security of home and jobs. That is why I stress the need for a thoughtful and serious approach to the field of popular music. It is not as easy as it looks, and it requires a great deal more than agreeable features and the will to be famous!

## Voice Alone—Not All

Popular singing differs from classical singing in that the voice, though important, is not of prime consideration. We all have heard operatic artists who have made us think, "He doesn't warm me, he doesn't thrill me—but, oh! what a tone!" In popular singing, voice alone is not the whole story. Here, the singer must reach the heart, regardless of purely technical criticisms. But whatever he lacks in tonal splendor, he must make up in something else. We call it "personality." Actually, it is the inborn gift of human compulsion. It is the mysterious, undefinable quality that enables a performer to reach out across the footlights and to enter the hearts of his hearers, so that they believe in him, are moved by him, and identify themselves with him. This gift is unmistakable, but difficult to analyze. And that, precisely, is why it is hard for the untutored beginner to make sure of himself. It is simple enough to judge of fine tones. But it takes practice, and much expert advice, to assure the beginner that he has the spark that draws fire—not from a parlor full of admiring relatives, but from casual, impersonal audiences, in towns of varied tastes and interests.

## Carusos Find Themselves

That is why the field of popular music is, if anything, more difficult to attempt. If a young man can sing like Caruso, he will soon find it out—and then he probably will not spend his time crooning hits. Orville Harold and John Charles Thomas did that. But if he lacks the great voice, he must make doubly sure that he has the "something else" to make up for it. Thus, the best advice to beginners is: do not be misled by the seemingly unusual ease with which you can copy the style of the day's most popular crooner. That style is all his own; otherwise he would not have become so popular! Do not be misled by the charlatans who (Continued on Page 814)

BY THE TIME this appears in print, two of the most noteworthy films of the year will have had their New York and California openings, and will be on their way to the rest of the country. The first of these is Charlie Chaplin's long awaited first talking picture, "The Great Dictator" (United Artists' release). Let it be settled at once that the film surpasses all expectations. The world's greatest mime and best beloved comedian has turned his talents to a scathing yet mirth-provoking satire of the forces of evil loose in the world to-day, with the result that those forces seem, if not less dangerous, at least less oppressive when one substitutes an attitude of laughing it off for one of fearing the worst. This is Mr. Chaplin's first picture since "Modern Times." It took two years to produce, and it stands as a contribution, not merely to entertainment, but to the preservation of world balance.

Besides acting a double role in the picture, Chaplin wrote the script, directed it, produced it, and designed the costumes. Also, he wrote the music. Chaplin is a natural musician. He has an ardent love for music, and excellent, discriminating taste. He has a bewildering supply of original ideas, and no knowledge of musical science. But he knows what he wants. When it comes time to do the score, Chaplin retires to his office with a Movieola and a secretary. He uses the Movieola to run through the entire film, time and time again, all the while improvising themes on his battered upright piano. He plays dozens of themes, reflects on them, discards them. But when he hits on something he considers just right, he dictates the theme to his secretary. Sometimes he composes on some other instrument (he can play almost every one), and sometimes



Pegasus and Young from Walt Disney's "Fantasia" the music of which is being conducted by Leopold Stokowski.

he whistles his themes. This drives his secretary to distraction.

Chaplin makes no attempt to arrange or orchestrate his works. For the current film opus, he engaged Meredith Willson of radio fame, to score his music for symphony orchestra, extending his melodies to full instrumental dimensions. Where Chaplin had used a piano, Willson added

# Two Outstanding Films With Music

By  
Donald Martin

violins, horns, bassoons, oboes. Each scene in "The Great Dictator" is italicized by suitable music. Yet the Chaplin score can stand by itself, without accompanying pictures. Actually, some of it has been heard already, although the audience had no idea what it was: Willson recently arranged an "Overture to Production Number 6," using themes from the picture, and played it over a coast-to-coast radio broadcast. The response from the listening public amply proved that the music from "The Great Dictator" can take its place on an orchestral program.

The picture is divided into seventy musical sequences, and weeks were spent in fitting each of them with suitable melodies. Save for an excerpt from Brahms' *Hungarian Dance Number 5*, and a bit from the *Prelude to the Third Act* of "Lohengrin," the music is Chaplin's work. Most of it is in the symphonic field. There are no saxophones, no hit tunes. In one brief love scene, a bit of light, semi-dance music was developed, but it is more continental than jazz-like in character. Once the arduous task of annotating the music and synchronizing it with the film was completed, the recording began, and there Chaplin was in his element. Enjoying the thought of working with music (it is said that he could have become as great a musician as he is an actor), he spent days in the recording studio, listening intently to rehearsals, suggesting changes of tempo and accent, molding every measure with his own conceptions of fitness. The Brahms music occurs in an amusing scene where Chaplin, as the wistful little barber, shaves a customer in strict time to the familiar melody. The scene was photographed with Chaplin following the rhythm of a phonograph record. When the orchestral recording was later interpolated, difficulties arose in having the men keep time to

the already established rhythm. The problem was solved by Mr. Willson's keeping always a fraction of a second ahead of the phonograph, thus counteracting the unavoidable time lag for picking up the beat. To Chaplin's delight, a perfect recording was made in only two "takes." When Chaplin makes a picture, that picture becomes his life; he talks, thinks, eats, absorbs nothing else. No critic could be so hard upon him as he is, himself. He is constantly fretting out the least false note,



Charles Chaplin and Paulette Goddard in Chaplin's new film "The Great Dictator," for which he is reported to have composed all of the music.

from film and score alike. He fortifies his great natural gifts with the most painstaking care for detail. Probably that is the reason why he is Chaplin!

The second important film of the month is Walt Disney's "Fantasia," which promises to raise the ceiling level of musical pictures. The picture is a noteworthy experiment in the correlation of arts. Disney speaks of it as "seeing music and hearing pictures." There is no set plot, no distinctive characterization. The film consists of eight masterpieces of the classic symphony repertoire, played by the Philadelphia Orchestra, under the direction of Leopold Stokowski, and worked out in pictorial interpretation by the masterly animated drawings of Walt Disney.

Each unit, or program number, is a complete entity, carried out in technicolor, and building the whole into a Stokowski concert plus motion, action, color, and dancing. Deems Taylor acts as narrator, outlining Disney's ideal of the cooperative unity of the arts, and supplying spoken program notes for the individual sections.

The first of these is the *Toccata and Fugue in D minor*, by Bach. Disney conceives this work as abstract music and geometric forms. (The story is told that Disney accepted Stokowski's selection of this work for the film, without realizing what "Toccata and Fugue" mean. When told, finally, he exclaimed, "Gosh, I thought it was a set-up like 'Samson and' (Continued on Page 816)

## MUSICAL FILMS



# Reproduced Music of Real Moment

By  
*Peter Hugh Reed*

ERNEST BLOCH

ONE OF THE TRULY GREAT SCORES of the Twentieth Century is Ernest Bloch's "Schelemo" (Hebrew Rhapsody for Violoncello and Orchestra), which Emanuel Feuermann, Leopold Stokowski, and the Philadelphia Orchestra have recorded for Victor (set M-698). There is strength and endurance in this music, passionate beauty and profound sorrow. The voice of Israel speaks to us from the moving pages of this work, for it is avowedly Hebraic both in impulse and character. Schelemo (Solomon) has no program, but its implications will be understood by all who hear it. The voice of the great Biblical King is portrayed by the violoncello, and, as we listen, it seems to picture: first, a man meditating upon various aspects of life, upon the abundance of his worldly possessions, the emotional delights of living; and then the preacher, bitter in his admonitions against the vanities and iniquities of life, "sombre and mournful in arid wisdom." Bloch speaks like a prophet of his people in this music. The character of Solomon is strikingly brought out and the "passion and violence" of his nature are superbly contrasted; for Bloch himself has these characteristics and knows well how to exploit them. Especially beautiful is the lament of the violoncello in the latter part of the score, suggestive of a universal grief for all mankind. In a world as unsettled as our own, this music falls fittingly upon our ears, and as it stirs our emotions so will it provoke much thought. The performance is extremely well recorded and excellently balanced. Perhaps some may occasionally disagree with tempi employed here, but since Bloch's music is both highly imaginative and wholly subjective there can be little possibility of one specific type of performance. Feuermann, as always, plays with warmth and purity of tone, and wisely avoids any exaggeration of the emotional qualities of the composition.

Stokowski and the All-American Youth Orchestra are heard in a performance of Ravel's *Bolero* in Columbia (set X-174). The conductor's interpretation is more an example of clarity than of a striking exposition of the music. It features the winds and brasses more than usual, owing to the section's arrangement of the players that Stokowski now employs. Occasional lapses

from pitch show that not all of the young players are as yet accomplished virtuosos. Still, as a recording, this version of the *Bolero* is a fine achievement. One should hear, however, both the Fiedler and Stokowski versions before buying a recording of this work, for both have their favorite points.

Whether or not one regards Stravinsky as an outstanding interpreter of his own music, his latest recording of "Le Sacre du Printemps" or "The Rite of Spring: Pictures of Pagan Russia, in Two Parts" (Columbia set M-417) is a more revealing performance of this work than any previous recording. The rhythmic pulse, the exotic coloring, and the varied dynamics of the music require a wider-ranged recording to do it full justice than was procurable a decade ago. Stravinsky is fortunate in having had placed at his disposal the Philharmonic-Symphony Orchestra of New York for this performance, for the acoustic qualities of Carnegie Hall, in which the orchestra plays and is recorded, are most helpful in clarifying the details of his intricate scoring. "Le Sacre du Printemps" is a highly dissonant and revolutionary score. Hissed at its first performance in Paris, in 1914, it is applauded by audiences of 1940 and is perhaps the most outstanding exposition of primitive barbarity ever envisioned in music. If one does not enjoy the frenzied second half of the score, one should not lose sight of the merits of the more poetic opening section.

Mendelssohn's "Symphony No. 3, in A Minor, Op. 56" ("Scotch") is an atmospheric work closely akin to the composer's *Fingal's Cave Concert Overture* in B minor, No. 2. It is an unjustly neglected score. Even if one does believe the "Italian Symphony" ("Symphony in A") a more distinctive work, the appealing qualities of the "Scotch" are not to be refuted. For this reason, it is particularly gratifying to have the modern recorded performance of this symphony by the Rochester Philharmonic Orchestra, under the direction of José Turbi (Victor set M-699). Turbi, here making his debut on records as a conductor, gives us a reading more admirable for its spirited qualities than for its lyrical grace. The recording is splendidly achieved, realizing tonal shades and dynamics that were entirely missing in the earlier Weingartner record of this work.

## RECORDS

Mendelssohn's *Ruy Blas Overture*, Op. 95 was written as incidental music to Hugo's play of the same name. Curiously, it is music of dramatic effect that bears little relation to the drama; Mendelssohn was evidently less in sympathy with Hugo than he was with Shakespeare when he wrote the music to "A Midsummer Night's Dream." For this reason, *Ruy Blas* is best enjoyed as absolute music. Beecham, conducting the London Philharmonic Orchestra, gives a fine reading of this work; one which every admirer of the conductor and of the composer should hasten to acquire (Columbia 70352-D).

One of the most genuinely beautiful tone poems of Sibelius is his *Serenade of Tuonela*, Op. 22, No. 3. Its program is based on Finnish mythology; the swan being the sacred bird that swims on the river leading to the Finnish Hades, known as Tuonela. Ten years ago Stokowski gave us a fine performance of this score on records; but in those days recording did not have the dynamic range it has to-day. And so it is not surprising to find the new recording by Frederic Stock and the Chicago Symphony Orchestra (Columbia disc 11388-D) revealing shades and nuances that were missing in the earlier one. The mystic beauty of the opening and closing pages of this score are more realistically conveyed in the Stock version, but on the whole the sad, majestic song of the swan—given to the English horn—is more eloquently played by the soloist in the Stokowski recording.

Earl McDonald, the American composer, gives us his impressions of the Mission of "San Juan Capistrano" in two evening pictures, *The Mission and Fiesta* on (Victor disc 17239), played by Koussevitzky and the Boston Symphony Orchestra. Of the two pieces the nocturnal picture of *The Mission* is the most impressive, being music of a highly poetic atmosphere; while that of the *Fiesta* is, despite its rhythmic drive, conventional and unimpressive.

A French recording of Ravel's "Ma mere l'ye" ("Mother Goose Suite"), made by Piero Coppola and the Paris Conservatory Orchestra (Victor set M-693), brings out the subtleties of the score better than the recent recording by the American conductor, Howard Barlow. This is the charming and fanciful suite that Ravel first devised as a four-hand work for the children of a very close friend, and then later scored for orchestra. Perhaps it was intended for orchestra in the first place, for certainly such pieces as *The Empress of the Polestar*, *Beauty and the Beast*, and *The Fairy Garden* are more delicately revealed in orchestral (Continued on Page 853)

DECEMBER FINDS A WEALTH of good music on the radio available to the eager listener. On Sunday nights we again have the programs of the Ford Hour, which opened so auspiciously six weeks ago with Heifetz as soloist. As in the past, the Ford Hour features every week soloists of prominence and a symphony orchestra of seventy-five players as well as a chorus of twenty-six voices.

Among the leading Sunday features of radio this year are the programs of the New Friends of Music (6:05 to 7 P.M., E.S.T., NBC-Blue Network). Already five of these programs have been heard, but with the December broadcasts the programs take on added interest, since on December 15 Fritz Stiedry and the New Friends of Music Orchestra return. Like the chamber music concerts, for which the New Friends of Music have been so widely acclaimed for the past five years, the orchestral concerts, started two years ago, have made music as well as "low priced" history. The orchestra was called into existence in a slightly different manner from most orchestras of the past. Having been organized with the specific purpose of presenting the unacknowledged side of chamber music and lieder literature, the New Friends also wished to perform certain works by Bach that required a small orchestra, as well as bring to light many symphonies of Haydn that were rarely or never performed. Since there was no permanent small orchestra of this type in America, and also because the literature for small orchestra is too vast to be exhausted in many seasons, the logical outcome was the decision of the New Friends of Music to form an orchestra of their own.

Fritz Stiedry, who continues as conductor, was chosen to lead this new organization. His background is a guarantee that an outstanding mu-



Fritz Stiedry discusses a score with a young member of the New Friends of Music Orchestra.

sician has been selected for the newly created post. A pupil and assistant of Mahler, he later occupied that master's chair as first conductor and musical director of the Vienna Opera. He was Bruno Walter's successor in the same position at the Berlin Opera, in which city he was president of the International Society for Contemporary Music. His experience also includes conducting engagements with great European orchestras in a vast repertoire of classical and modern works. In 1933 Stiedry was called to Rus-

# Great Music from the Broadcasting Studios

By  
*Alfred Lindsay Morgan*

sia to organize and conduct the Leningrad Orchestra.

The orchestral season of the New Friends of Music at Carnegie Hall will consist of ten concerts. Four of these will be devoted to the works of Mozart. Bach will be represented by two of his epic works: the "St. John Passion" and the orchestral version of the "Art of the Fugue." In addition, the orchestra will present contemporary music, as represented by Schoenberg, Hin-



THE MESSIAH EVERYWHERE

audities all over the world. "The Messiah" is given annually last Christmas at Fort Wayne by the Lutheran Choral Society under the direction of G. G. Arkebauer.

eric" was to give them a Christmas party.

For the last eight years, Handel had arranged here at the London Foundling Hospital an annual performance of "The Messiah," to raise money for his "children." Who he had thus saved.

Mozart one, will contain the *Overture to the "Marriage of Figaro," the Adagio and Fugue in C minor, the "Piano Concerto in F" (with Horstmann as soloist), and the famous "Symphony in E-flat."*

The broadcast of the 29th will feature Emanuel Feuermann, the violoncellist; and the program comprises Weber's *Am Hassan Overture*, Wagner's *Stiefried Idyll*, Beethoven's "Cello Concerto," Ibert's "Concerto for Violoncello and Ten Winds," and Schubert's "Fifth Symphony."

## RADIO

Sunday afternoon assuredly is a lively time for the radio listener who is interested in good music and its propagation in America. The Philharmonic-Symphony Orchestra program dominates the first part of the afternoon; and this is followed by the Metropolitan Opera Auditions of the Air (5 to 5:30 P.M., E. S. T., NBC-Red Network). The Metropolitan Opera auditions are in their sixth broadcast year. Edward Johnson continues this year as chairman of the committee of judges, and Wilfred Pelletier again conducts the orchestra. During the middle of December the semi-finals in the auditions will take place. These broadcasts will be of great interest to all vocal students from coast to coast, and all should make certain to hear them.

It is rumored that the National Broadcasting Company studios this year are having one of their busiest musical seasons. Despite the war and the flood of news reports that dominate the airways, good music still persists, and its purveyors are as active as ever. NBC announces the resumption of its opera broadcasts each Saturday afternoon, beginning with December 7. In connection with this broadcast it is interesting to learn that the Metropolitan Opera Guild is planning to organize about two thousand listening groups throughout the country. They hope to establish these as regular features, with the idea that these groups will meet during the season for a study and discussion of each opera to be broadcast. The Guild, which is a nationwide organization, is promoting listener interest in the Metropolitan Opera House. During the first broadcast an expression of thanks in behalf of the Metropolitan will be made to the radio audience that contributed nearly one third of the one million dollars raised last year.

The operatic broadcasts this year should bring a number of novelties, for the list of revivals for the present season is inspiring and enterprising. One can never be certain that all the revivals will be broadcast, but there is a good chance that several will be heard in the coast-to-coast airway projection.

Among the promised works are Gluck's "Alceste" (first heard at the Metropolitan), Donizetti's "Pille du Regiment," revived for Lily Pons, and performances of Beethoven's "Fidelio" and Mozart's "Don Giovanni" with Bruno Walter as conductor. In view of the fact that the revival of Gluck's "Orfeo" was broadcast, it is to be hoped the same will prove true of "Alceste." Both have much in common, (Continued on Page 852)



# MUSIC FOR CHRISTMAS JOYS

Horace J. Gardner has compiled a sizable book all about Christmas celebrations. There are legends, carols, poetry, stories, plays and ideas for parties galore. The book is a veritable treasure house of a variety of things dealing with Christmas in all lands. So varied is the material that it is literally impossible to make an adequate review of it. Better go to your dealer and look it over. To those who endeavor to make Christmas more joyous through celebrations in the home, the school or the church, this book certainly "fills the bill." It is so complete that it even includes a number of recipes for Christmas viands from Mexican roast turkey to divinity fudge.

Let's Celebrate Christmas!"

By: Horace J. Gardner

Pages: 212

Price: \$2.50

Publisher: A. S. Barnes & Co.

## MASTER OF DREAMS

Perhaps it is not altogether fair to appraise the fame of a great man by the bibliography that has grown up around him after his death, but in many cases this is a very good historical barometer. Shakespeare, Napoleon, Goethe, Dante, Franklin, Washington, Beethoven, Liszt and Wagner, have book long bibliographies.

We have been gratified to note the number of books about Claude Achille Debussy which have been appearing in different tongues since his death. Books of biography fall into three classes. There are those that have a kind of clinical aspect in which the individual is subjected to severe research, and the facts are presented as are the specimens in a Natural History Museum. Some of the biographies in this class are so dull to the average reader that they have all the appeal of a hardware catalog. Other biographers have attempted another technique which in the hands of a novice can be very dangerous. This is the semi-novel form in which the writer strives to reconstruct the character as an actual living human being. Another form of biography is that composed of special studies or sketches of subjects about which volumes have already been written. Such a work is the admirable "Debussy" by Edouard Herliot, former Premier of France.

"Immortal Franz" (Franz Liszt) by Zoell Harsanyi is a masterpiece of the novel type of biography. With great skill the author produced a work of fiction which had all the charm of a novel and which at the same time on close inspection revealed that the historical elements had been meticulously observed. This was a great accomplishment because Harsanyi, who is a descendant of one of our greatest writing families in Europe had no first hand knowledge of his great Hungarian compatriot, but must have gotten his facts and literary balance from enormous reading. Pity that he did not know Liszt personally.

The latest biography in this modern style comes from one who enjoyed the advantage of great liberty assisted by his subject in person for years, who became his muse, his disciple, and who after his death, had, through Debussy's widow, opportunity to examine the composer's papers. The result is "Debussy, Master of Dreams" by M. Maurice Dumesnil, eminent French pianist, conductor and teacher who for

# The Etude Music Lover's Bookshelf

By  
B. Meredith Cadman



Any book listed in this department may be secured from THE ETUDE Music MAGAZINE at the price given plus the slight charge for mail delivery.

years has been a valued contributor to THE ETUDE.

M. Dumesnil, educated at the Sorbonne and the Paris Conservatoire, has toured North and South America repeatedly and is known personally to vast numbers of people who are acquainted with his extraordinary linguistic ability. This is his second book written in English and it displays what can only be called a virtuosity in a tongue which, although once alien, is now that of his adopted country. His vocabulary is prodigious, and he uses it fluently with a Parisian sense of humor, flashes of color, entertaining touches, graphic characterizations and musical veracity, so that he has preserved his master in a life story in two Parts" (Columbia set M-411) is a more revealing performance of this work than any previous recording. The rhythmic pulse, the exotic coloring, and the varied dynamics of the music require a wider-ranged recording to do it full justice than was procurable a decade ago. Stravinsky is fortunate in having had placed at his disposal the Philharmonic-Symphony Orchestra of New York for this performance, for the acoustic qualities of Carnegie Hall, in which the orchestra plays and is recorded, are most helpful in clarifying the details of his intricate scoring. "Le Sacre du Printemps" is a highly dissonant and revolutionary score. Hissed at its first performance in Paris, in 1914, it is applauded by audiences of 1940 and is perhaps the most outstanding exposition of primitive barbarity ever evidenced in music. If one does not enjoy the frenzied second half of the score, one should not lose sight of the merits of the more poetic opening section.

Mendelssohn's "Symphony No. 3, in A Minor, Op. 56" ("Scotch") is an atmospheric work closely akin to the composer's *Fingal's Cave Concert Overture in B minor, No. 2*. It is an unjustly neglected score. Even if one does believe the which can not fail to make this book the "must" biography of Debussy. The famous composer related to M. Dumesnil during the course of long friendship and pupil and master association, many incidents which have never hitherto been told. These, the author has woven into a fascinating life story, so natural and simple that one busses's home circle, Vidal, Chevalier, Chacon, Faure, Ravel, Massenet and other masters whom M. Dumesnil has known, come and go in the narrative and give additional charm to the work. The writer desires to congratulate both M.

Dumesnil and the musical world upon the production of this memorable book.  
"Claude Debussy, Master of Dreams"  
By: Maurice Dumesnil  
Pages: 326  
Price: \$2.50  
Publisher: Ives Washburn

## AN ENGLISH ASPECT OF THE MUSICAL CAREER

Your reviewer has taken a great deal of pleasure in reading "Music as a Career" by W. R. Anderson, because it gave him a glance at this practical subject as seen from a British viewpoint. The writer has endeavored to make himself familiar with certain American conditions, and in one of the early chapters he quotes the code of professional ethics adopted by the New York singing teachers.

The selection of a career is one of the most important acts in the early life of every man. One cannot be too well informed upon the subject. Even though this book is as British as Mr. Pickwick, any American reader may peruse it with profit. The chapter, "What Brings Success," is a very sensible discussion of a subject about which perhaps more men have written than any other.

"Music As a Career"  
Author: W. R. Anderson  
Pages: 271  
Price: \$3.00  
Publishers: Oxford University Press

## AN UNFORGETTABLE SONG-BIRD

No visiting artist to America ever made a deeper impression upon the American people than Jenny Lind, known as the Swedish Nightingale. This was by no means due to her voice and musical accomplishment, but to her character as well. Unfortunately in her day there was no means of recording her voice and therefore the record of it must remain in the wholly unsatisfactory word reports, which although written in superlatives, mean little in conveying any idea of what her singing actually was like. As a woman, Jenny Lind was admired and loved by all. Barnum rose to his greatest heights in exploiting her. To him, Jenny Lind was (Continued on Page 844)

"PLEASE, MA'AM, can't I just say Merry Christmas to him? It isn't eleven o'clock yet, and there's plenty of time." Little Putz lifted pleading eyes to the dour-faced matron of the London Foundling Hospital, who was grouping her wards, two by two, before marching them into the adjoining chapel. There they were to assist England's most famous musician, George Frederic Handel, in presenting "The Messiah"—an event long anticipated for this Christmas Day, 1758.

"No, of course not, Putz," Mrs. Snite said curtly, and gave the child's shoulder an impatient shake. "Do you think the great Mr. Handel has time for you when the chapel is filled with London's great ladies and gentlemen waiting for him to play his beautiful music? Such boldness—after all my careful training." Angry splashes of color crimsoned the matron's cheeks. "I am ashamed of you."

Slowly, the frail, little flaxen-haired girl went back to her place, her lip quivering with disappointment as she fought back the tears. She loved the blind old musician with all the affection of which her half-starved little body was capable, for in him she had found her first real friend. Why, then, would Mrs. Snite not allow her to do something for "Uncle Frederic" when he was so kind to all of them?

She was still puzzling over the matter when the study door swung open. Framed in the arway stood a white-haired old man of seventy-three. Putz smiled through her tears as she recognized "Uncle Frederic" who leaned heavily on the arm of his secretary-messenger. Slowly, the two men crossed to the other side and entered the chapel where, in front of the console, Handel paused for a moment until his sensitive fingers located the organ bench.

As the deep tones of the organ swelled forth to fill the chapel, the fifty little foundlings started forward. "Hallelujah!" they chorused in their childish treble. "Hallelujah!" . . . For unto us a child is born! And Putz's sweet young treble rang out more clearly than all the rest.

Around the dark old walls of the room hundreds of candles were burning, their light at times seemingly centered on the white haired master at the console, again catching the gleam of satin or of steel hilted swords. Every seat was filled, for the fame of the composer was so great that it was necessary to secure tickets weeks in advance.

Like a mighty warrior marshaling his forces around him, the blind Handel sat at the organ, his massive head thrown back as if his eyes were seeking the light which had been denied him for the past five years. At times his sensitive fingers wandered over the keys, as carelessly light as a summer breeze, or swept into a triumph mighty as the universe.

On other days, if him stood the foundlings, proudly even in their starched white surplices. On either side, they knew their ugly, ill-fitting uniforms some had them different from other boys and girls. That, and not always having enough to eat. But to-day they were one with all the world. To-day was Christmas! And as soon as the oratorio was finished, "Uncle Fred-

# "For Unto Us a Child Is Born"

The Story of Handel's "The Messiah"

A Christmas Fantasy based upon the creation of one of the most famous of all musical masterpieces

By  
Norma Ryland Graves

The author has brought out the striking historical facts surrounding the writing and presentation of "The Messiah", and enveloped them in a fine imaginative background.



THE MESSIAH EVERYWHERE  
In thousands of communities all over the world "The Messiah" is given annually. Thus it was given last Christmas at Fort Wayne by the Lutheran Choral Society under the direction of G. G. Arkebauer.

eric" was to give them a Christmas party. For the last eight years, Handel had arranged here at the London Foundling Hospital an annual performance of "The Messiah", to raise money for his "children." Why he had thus singled out the foundlings, no one actually knew, although there were numerous speculations as to his reason.

Was it, as many believed, a great disappointment which had so embittered him that he turned to children for comfort? Whatever the cause, it was commonly known that at his death the bulk of his large fortune—about fifty thousand pounds, including the prized manuscript of "The Messiah"—would be willed to the Foundling Hospital.

Although of late there had been many rumors of Handel's failing health, his playing held all the strength and beauty of old; and as the last, full voiced chord faded away, a reverent silence filled the chapel. Then, as one, the great audience rose to its feet, remained standing until the

master was gently assisted from the bench. Leaning heavily on the arm of his secretary, he slowly left the room and entered the hallway leading directly to the dining-room.

The children followed him with grave dignity, until they were safely out of the matron's sight. When they broke into excited comment. Suddenly, "Uncle Frederic" felt Putz's tiny fingers slipped into his, and his face softened. Ever since the little girl had been left at the Hospital, nearly a year ago, she had been his favorite.

"Oh, Uncle Frederic"—she rubbed her cheek affectionately against his hand—"your music was so beautiful! It made me feel all bright and shiny inside, just like a Christmas tree!"

"So you liked my music, my little one? That is good," Handel nodded his great head in pleased fashion. "Not always have people said that, my little Putz."

Gravely, he shook his head, recalling the many insults once heaped upon him. The Bishop of London had even forbidden the performance of "The Messiah", labeling its composer a heretic, for drawing the Bible onto the stage. And, following the Bishop's example, the clergy had threatened against him until he had become an outcast.

All during the drive to his home in Brook Street, the old master was strangely silent. Not until he had eased himself down in his chair and slipped his feet into well-worn carpet slippers did he return to anything like his accustomed manner. Even then, old memories, apparently quickened by the performance of "The Messiah", were uppermost in his mind, for occasionally he hummed a phrase or two of its music.

"You may go now, Snite," he dismissed his secretary, almost curtly. "I will not need you any longer."

"But are you comfortable, Dr. Handel?" Christopher Smith asked anxiously, deeply concerned at leaving the blind old man alone on Christmas Day. "You gave a magnificent performance this morning, sir!" he added softly, as he buttoned himself into his great coat.

"Ach, yes, the music was all right," Handel replied indifferently. "But sometimes there are other things more important than music." A deep sigh escaped his lips. "Hasten along home, Smith."



That is where every man belongs on Christmas Day. With his wife and children." Wearily, his head dropped back, and he closed his tired eyes. Waiting only long enough to assure himself that the master was asleep, Christopher Smith hurried off to caution the faithful John to keep a watchful eye on the old musician.

For a short time the composer's breathing was as regular as the ticking of the wall clock. Then he began to move about restlessly, occasionally to cry out. "Ah," he muttered, his fingers impatiently tapping the table, "I will find a way—I must."

In his dreams Handel was re-living the eventful summer of 1741, when, in a little more than three weeks, he had composed what was to become, perhaps, the world's greatest oratorio—known throughout the world to-day for its magnificent *Hallelujah Chorus* which has become traditional Christmas music.

London was experiencing one of its rare heat waves, that summer of 1741. Great numbers of its citizens had already succumbed to the season, but George Frederic Handel was not among them. He had but recently returned to the city after weeks spent at various spas, vainly seeking recovery from a stroke that had paralyzed his right side.

On this particular August afternoon, he was in his workroom—a combination bedroom and study so sparsely furnished as to suggest a temporary residence rather than his home he had lived in so many years. Six chairs stood stiffly at one side, seemingly aloof from the harpsichord and flat topped table which took up so great a portion of the room. Above the work table hung an oil portrait, vividly beautiful in spite of its drab background.

Since morning, Handel had shut himself up alone, deaf to all importunities. Twice his servant had knocked to the door, only to be curtly dismissed. But on this, his third visit, he was permitted to enter his master's room.

"Mr. Handel, sir—" he began apologetically.

"Well?" the composer asked vaguely, and glanced up with an inquiring frown.

The shades had not been drawn, and the sun beat mercilessly down upon him as he sat limply before a table piled high with manuscript paper. Some of the sheets bore a scribbled phrase or two, but most of them were blank.

"Mr. Handel, I am sorry to interrupt you—" the servant mumbled the perspiration from his face—"but it is time for your dinner and, you see,

there is nothing in the house to eat, sir."

"So—" In place of the usual impatience, Handel's words hung in the air with an undertone of such hopelessness as his serving man instinctively stirred, as if in protest.

Day after day, he had seen his master struggle against a despondency which, like quicksand, was slowly but inevitably dragging him down. Never until to-day, however, had he seemed so utterly despondent. Not a vestige remained of that old driving power which had carried him so far on the road to success. Weariness and defeat were written in every line of his face.

Loyalty, the servant strove to hide, but it lay too plain to be denied. Why, before his master had been seized with paralysis, he had seen London's undisputed master-composer and producer of Italian opera, writing as many as four operas in one year! For the last twenty years he had kept up this terrific pace until even his great physique had broken under the strain.

Now, after months of pain, he was fighting a mental paralysis far worse than death—the fear that he might never again compose. Under it, the flow of his great creative genius, once as continuous as the waters of a mighty river, had become dammed up as if by invisible gates.

"John," the master said at last, "take this—" On his open palm lay a schilling. "It is the last one," he said simply, "so buy as much bread and cheese as you can with it."

With the shutting of the street door, the bitterness of his thoughts broke into words. "A few more hours—at least I am given that—before the final reckoning. And then that, too, will go like the rest." As he said this, he glanced up at the canvases, the gift of his beloved mother.

If only she were here now, someone to whom he could pour out his problems, his troubles, his fears. A pang came through his heart, always longed for them? Heartbreak, he leaned his head on the table, and his shoulders shook with sobs. The events of the last few years had left little life in him. His rivals had finally succeeded in ruining his last opera, and with their failure, the savings of a lifetime had been swallowed up, leaving him with debts large enough to stagger an ordinary man. Then, when he needed every ounce of his great strength, he had become paralyzed. And now, this mental inertia was driving him to the brink of insanity.

"An I through this life at fifty-six? Oh, dear God in Heaven, it can't be," he sobbed bitterly, his left hand beating against his shackled right side. "It cannot be that my music is ended, forever."

As he sat there crushed by his thoughts, the fingers of his left hand had been playing mechanically with the cord of a package lying in front

of him. His poet friend, Charles Jennens, had laid it on the desk just yesterday, when he had stepped in to inquire for his health.

Even when the package was finally felt, time before Handel was sufficiently roused from despair to glance at its contents. From the mass of closely written lines, a title caught his eye: "The Messiah." Slowly, he picked up the manuscript and, holding his eyes from the glare of the sun, began to examine it more closely.

At first, he read only a line here and there, but after a few moments he reached with feverish impatience for the next page, even before he had finished the preceding one. At the conclusion, he flung the papers back onto the table. His cheeks were flushed, and in his eyes had come an eager light.

"Here my answer!" he cried. "I shall set these verses to music—make of them an oratorio."

All weariness had left him now. His expression became thoughtful, pensive, as if he were listening to something beautiful borne to him from afar. "Already the music is coming," he whispered. "I hear it all around me—triumphant, as an angel chorus. My 'Messiah' shall bring a message of hope to all mankind, as it had done to me."

He flung wide his arms, the tears streaming down his cheeks.

In the days that followed, Handel gave himself wholly to his work, allowing no respite from his self-appointed task. In vain his servants begged him to rest his tired mind and body. But to all such pleas, Handel turned a deaf ear. Nothing must interfere with his work. Now and then he took meagre sustenance, yet even then he did not stop his feverish writing. Haggard and unshaven, his eyes burning with an inspired light, he toiled on, night and day. One week. Two. Three weeks.

Only once, struck by the suffering in his servant's face, did he attempt to explain the compelling force which was driving him on. "I have seen all Heaven before me and the great God himself," he said gravely. "It is His power that inspires me, that has helped me write this." He thought over the manuscript he had just completed. "Listen to this," he commanded, and began to hum the magnificent *Hallelujah Chorus* . . .

"Uncle Frederic, wake up. Uncle Frederic, it's Putzi."

Startled into uprightiness, the old musician rubbed his eyes, trying to collect his bewildered thoughts. Strange, he had not heard the door open. Were there really little arms around his neck, a soft cheek pressed close to his wrinkled one? Or was he still dreaming?

"Putzi, my child," he murmured in amazement. "What brings you here, little one?"

"See what I have brought you,

Uncle Frederic," she cried eagerly, closing his fingers over the small sticky package which she held tightly clasped in one hand. Ever since John had come for her at the Hospital. It was her greatest treasure—the candy from the party—that she put in the hand of her friend. "All this for me, my little Putzi?" "Why, Uncle Frederic, you're crying. Her blue eyes widened anxiously. "Don't you like my present?" "Nothing could be finer, Putzi, or dearer to my heart," he told her, his white hair very close to her flaxen curls. "Do think you would remember me with such a beautiful gift. I have often dreamed what it would be like," he said simply, "for a little child to love me so dearly. Now I know."

"Do you know what you were doing when I came in, Uncle Frederic?" she prattled on. "You were singing the *Hallelujah Chorus*!"

"Was I, Putzi?" He smiled as he lifted one of her yellow curls, clumsily holding it between his fingers. "So much in it, I have wondered around that music, my child. You see—" he chose his words carefully so that the little girl would understand—"when I wrote 'The Messiah' I was desperately ill, and had been so for several years. After I had finished the oratorio I began to feel well. Soon the paralysis no longer troubled me, and I could work again. "Since God in his goodness had helped me, I longed to show my gratitude—to give 'The Messiah' to the world. I thought that perhaps it might help others who despaired. But, Putzi!"—he smiled a little sadly at the remembrance—"the world—at least England—did not want my music. So I tossed the manuscript into my desk, trying to forget it. Some time later, the oratorio was performed in Dublin. At first my 'Messiah' seemed to be as much of an outcast as I was."

"Uncle Frederic, how can you say that?" the little Putzi asked indignantly, as the old musician gave her for breath. "Does not our King rise each time the *Hallelujah Chorus* is played?"

"I believe so," Handel agreed, "but I took years of time to gain that recognition. I made up my mind then that if the Messiah ever should be successful, every bit of the money would be used to help others. Unfortunately men and women. Most of all, to protect hundreds of little children who had no one to fight for them."

"That is why you do so many nice things for us foundlings, isn't it, Uncle Frederic?" The child leaned closer against him.

Handel smiled gently, but made no reply.

For a while there was silence in the room, and then gradually the eyelids of the little flaxen-haired girl began to flutter. Soon she was

(Continued on Page 857)

# Fifteen Minutes of Stimulating Vocal Practice

By  
Sidney Bushell

THE DURATION of the regular daily vocal practice period as an important factor towards progress is sometimes overlooked. Curiously enough, the earnest vocal student is inclined to lose all count of time while practicing, and a word of warning about overdoing is frequently necessary.

It should be remembered that vocal practice is synonymous with vocal exercise or calisthenics. It follows, then, that to overpractice the vocal apparatus is not only waste of time but, if persisted in, is also positively harmful to the voice itself.

One eminent vocal teacher recommends two hours a day—one in the morning and one in the afternoon—but in fifteen minute periods, with at least ten minutes rest between.

Few students, who are merely amateur vocalists, or who have a living to earn, are so privileged that they can thus apportion their time. Often enough but one short period can be snatched from a busy day, and then only the sacrifice of something else—perhaps an extra half hour in bed in the morning.

In such cases, and bearing the fifteen-minute limit in mind, it is well to make very sure that the best possible use is made of this one chance for practice.

## The Ideal Practice Program

First, give considerable thought to the preparation of a practice program. Second, do not let yourself get into a rut and sing the same exercises, on the same vocal range, in the same manner, every day. By this is meant: vary the mood in your scales, arpeggios, and so forth. Sing them intentionally—sometimes lightly, sometimes sadly, sometimes joyously, even laughingly. You will be surprised how much you can put into, and get out of, a scale when you try to infuse your tones with some definite mood.

In the arpeggio exercises, when singing "Hallelujah!" imagine yourself encouraging a whole chorus in the triumphant:



Lift your hands to lead them and make it sound triumphant.

This sort of practice helps to develop what Marie Withrow calls "aural dare." It accustoms you to hearing yourself do something unusual. Later on, when you have occasion to let yourself go in a song, this aural dare will come more naturally to you. Moreover, who cares what you do when you are practicing alone? Nobody but you. Dare to do these things. Quite often you will yourself be surprised to discover unsuspected qualities and potentialities in your voice. And when you do—stop! Stop and think for a few moments. Try to remember just what you did that brought this about. How did it feel? Just how did it sound? Then go after it again, get hold of it, make it your own!

You, who have only a limited time for practice, need to pack every bit of thought and concentration possible into this brief period.

You should vary not only the manner of singing your daily exercises, but also the weekly program. Devote considerable thought to this. Take mental notes of weaknesses and strengths, and devise exercises to build up the former. You will be tempted to sing your best and easiest exercises, those that sound especially well. You must resist this temptation. Get after the awkward vowels until they are all equally full and reso-

nant. Do not neglect consonants. Invent short phrases to sing to your arpeggios, and so forth.

## Your Morning Practice Period

Let us suppose that your one opportunity to practice is in the morning before going to business. Of course, you will do your singing before breakfast, and it is a splendid way to start the day. A few humming up physical exercises, while getting dressed, will do much good. A glass of quite warm water, taken after gargling the throat with some mild solution—half a teaspoonful of baking soda in half a tumbler of water—is wise. A short, firm massage of the throat and neck muscles with some good, oily liniment and you are ready.

This preparation may seem quite elaborate; but it takes only a few minutes and really saves time in the end. You see, the whole idea is to get "warmed up" with one object in view: fifteen minutes of real practice. If you are able to practice at a time of day when the whole body is thoroughly invigorated by general physical activity, the foregoing will be unnecessary.

Now for a typical fifteen-minute program:

1. Two minutes humming five-tones and scales about the middle of the compass. And be sure it is a genuine hum—free, loose, and vibrant, but not forced—a hum that fills your whole skull and sets your teeth buzzing when you bring them lightly together.

2. Three minutes "Ah" sung quietly and easily on the same tones. At the end of this your voice should feel thoroughly free and resonant.

3. Three minutes of the "scale of the ninth", taking all the vowels, or as many as there is time for, in turn, proceeding upward by semitones from the initial starting note. Repeat any scale and vowel that does not satisfy. Expect freedom, with a little more volume throughout this exercise. It's real purpose is for breath development and range extension.



4. Two minutes slow scales—two beats to each

tone to start with (longer as proficiency develops), with your very best vowel and quality, careful attention to legato, absence of "wobble" and bearing in mind the requirements for beautiful tone—freedom, clarity, steadiness and fidelity to pitch. Sing it thus:



Keep this within easy range. It is intended to improve the "middle", or very best part of your voice, "which is really the foundation of all good singing."

(Ten minutes gone!)

5. Three minutes arpeggios and descending scale on changing vowels, or short phrases, such as:



Baritones, especially, should listen for "covered" tones in this exercise.

6. A few minutes flat polishing off with a short vowel, or a few scales with the best possible vowel and tone quality, then stop! And your voice should be well "up" and something to enjoy all day.

Keep before you constantly the advice of Oscar Sænger, who said: "The pupil should be very careful how he produces the voice, for the matter of great importance, for one who speaks correctly is immeasurably helped thereby in his singing."

And now a further word of caution.

The precise timing of the foregoing exercise program may give an impression of hurrying to get a lot done in short time. This is quite contrary to the intention; for with voice practice of all things, it is necessary to make haste slowly.

The timing and suggested exercises are merely an indication of what may be done if all goes well—not of what must be done. Also, it is obvious that these exercises may be transposed to suit any voice range. It may be infinitely more beneficial to repeat any section of the program if the voice does not respond satisfactorily at the end of the brief period allotted to it. Not only intensive but also intelligent vocal practice is what is needed. The authority (Continued on Page 857)

## VOICE



## Music and Study

### Tragic Procession of Refugees Ends in Hollywood

(Mr. Maier's answer to what many regard as a crucial question is a courageous statement of his own opinion based upon deep conviction and wide experience. The Press Foundation, in its relief and other departments, reports that approximately ninety-eight percent of its assistance has gone to American musicians.—Editor of *The Etude*.)

I teach advanced students; some are working toward university degrees, study privately with me—all are preparing for professional careers. Most of them will teach, a few hope to become concert pianists. Oftentimes I confess to feeling lonesome as to their prospects of success; for it seems to me that the large number of refugees, the foreign artists and teachers have swamped this part of the country to such an extent that there is no chance for our young people. Do any other regions have the same problem? Some of the foreigners are excellent, but many others are mediocre or poorly equipped, but in all cases they have precedents. They capture the teaching position, and seem to have a monopoly on the concert dates. Isn't there something we can do about this desperate situation?—R. B., California.

Other Round Table questioners, please be patient! This communication is so important that all else must be sidetracked for it. It is, in fact, one of the most pressing questions our page has ever had.

It is high time to abandon all pussy-footing about the serious problem of the foreign artist, the emigrant musician, or performer who has applied for U.S. citizenship and who has been put on what is ironically called an "equal basis" with the rest of us.

Let us look at it realistically. The foreign artist—good, bad and indifferent—has never been on an "equal basis" with his American rival. He has always received marked preference in this land of the free. We have carried him on our shoulders, and have glorified him, and have enriched him—and how! Now, as a result of the tragic world conditions, we have five hundred foreign pianists, violinists, conductors, musicologists and so on, and the number is increasing instead of fifty. The half dozen truly great musical personalities do not concern us. They are not only welcome but are necessary for our inspiration and development. But what of the other hundreds of lesser lights, the not so great who menace our own young artists, many of them not so able or so well equipped as the native product? Shall we stir up prejudice against them, shall we prevent them from earning an honest living? Not at all! We all mean give them their chance. But in considering their problem, we must not deprive our own young Americans of their rightful chance. For once, let's give our talent a square deal—let's put the matter on a fifty-fifty basis.

No one will dispute the fact that the American artist has never had it and is not now having this equal chance with the alien. Who are the chief offenders in this flagrant discrimination against our native-born talents? The music societies, the foundations, the universities, the concert courses, the civic and community music societies, the symphony orchestras and even at times the Federal Music Project which has done more than the others to foster American music and musicians. They are all guilty, the universities and schools for engaging too many alien teachers, the foundations with their over-

## The Teacher's Round Table

### Conducted Monthly

By  
**Guy Maier**  
Noted Pianist  
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

lantly carrying on in their own lands? Can these artists conceive that dozens of Americans would flee to their countries in case war and invasion came here? And if the Americans did flee, would they be permitted to live on the fat of the teaching and concerts in the adopted country? Not in the light of past experience. Before the war, the Americans of outstanding artistic accomplishment were not wanted in Europe. They were not allowed to play concerts, teach or practice their profession for profit in those countries. Every obstacle, official or unofficial, was put in their way. There, also, they got a raw deal. They were just thrown out, that's all. It is ungracious for me now to submit that the alien in our midst is very differently treated? Possibly—but it is time to proclaim the truth.

How can we go about giving our youth an equal chance with the emigre? Nothing but militant methods applied over a long period of time will get results. For instance, let every city organize a "Mutual America for Americans" Society to

## The Technic of the Month

THE ETUDE takes pleasure in announcing that beginning in the January issue and continuing each month, Dr. Guy Maier will conduct, in addition to *The Teacher's Round Table*, an editorially supervised and editorially edited *The Technic of the Month*, which we believe will be surprisingly instructive to readers of THE ETUDE. We are publishing this information now so that subscribers may arrange to have this series complete.

nice of concert projection, to develop through apprenticeship and routine, or to teach his brilliant students to the final "finishing up" stage! The concert schedules go to the foreigner, the talented youngster becomes the pupil of the alien celebrity, the orchestra goes to the emigre even though he is a mediocrity. Right here I would like to get one matter off my chest. It concerns those hordes of lesser musical luminaries who have fled from their homelands although they are not regarded as undesirable. Why are they here? Are they not needed in their own countries to share the responsibilities of their peoples in these dark days, to help bolster the morale of their countrymen, to light and to carry the torch which is being so ruthlessly snuffed out by the universities and the shining examples of Myra Hess, Walter Gieseking and a few others who are gal-

work with Women's Clubs, Churches, Lions, Kiwanis Clubs, and such organizations, demanding from the civic and community concerts or local or college concert management, the same number of native-born American artists as foreigners on next year's concert course. If twenty music teachers persuade the parents of twenty students to sign a demand to this effect, each guaranteeing the sale of one course ticket for the concerts, the result will hardly be in doubt. This could regular concert patrons. Such a plan should not be difficult, assuming that the teachers or music lovers are interested in the advancement of our native art and willing to put "elbow grease" into the fight.

Also, when a college position is vacant, members of the association could phone or write the alumni, the trustees, and

other officials, to demand that an American be considered for the job. Then, too, why not get into cahoots with the local branch of the Musicians' Union which will always use its influence to enforce a thorough sifting of the merits of the American-born musician versus the recently naturalized foreigner? Teachers and artists should at all times be on good terms with this organization; its aggressive policies might well be emulated by other musical bodies which have the interests of the American musician at heart.

### The "New Citizen" Problem

Yes, but what about the foreigner who has just become a "citizen"? What are his chances? All right—let him humbly start at the bottom, throw away that know-it-all attitude, keep his mind flexible, practice consideration and tolerance, learn the English language, try to understand our educational aims, respect the ideals of our own aspiring artists and teachers and at least be gracious toward his American hosts. There is plenty of room for him everywhere. If he proves to be so much better than our professionals, he will win out in the end. But just now he must take his proper place in the line.

Not only in your own State of California, but in New York, in the South, in the Midwest, is this emigre problem acute. Positions are unfairly going to non-Americans or Americans of such recent vintage that only in the letter, not in the spirit, can they be called citizens. Strings of concert engagements are going unjustly to foreign born artists, leaving nothing for our own performers. Universities are training dozens of American musicologists only to give away their jobs to foreigners.

Incidents multiply to show the seriousness of the situation. The director of a well known music school was being harassed into resignation by a foreigner at a department head. He, however, was determined to secure an honest-to-goodness American. The more foreigners he interviewed, the more determined he was to resist the pressure, for he found that not only could these aliens (many of them well known figures in the music world) not speak English, but that many of them had any conception of our educational methods, plan, procedure or ideals. Furthermore, they did not want to learn our ways, in fact refused to believe that we had any sensible notions at all on the subject of music education. I am happy to report that in this isolated case an American was engaged.

Recently, Hedda Hopper in her syndicated movie column wrote concerning the situation in your state: "Some fine American writers who built haciendas in Rancho Santa Fe have become 'American refugees' down here. They used to do two to four stories a year in the movies, but since the foreign refugees have been pouring in these writers haven't done a story for more than a year. Maybe that's what we call the advance of democracy, throwing out our own and taking in strangers. Why couldn't we at least give them equal opportunities?" Serge Koussevitzky said recently that

(Continued on Page 831)

## The Pianist's Technic and Tone

A Conference with

**Harriet Cohen**

World-Renowned Pianist

Secured Expressly for THE ETUDE by Myles Fellowes

Harriet Cohen, a native of London and a pupil of Tobias Matthay, ranks among the world's distinguished pianists. She made her first visit to America in 1930, at the invitation of Mrs. Elizabeth Sprague Coolidge, and has won a wide following, both in the United States and Canada, as recitalist, ensemble performer, and orchestral soloist. Miss Cohen is particularly well known for her unusual programs. As devoted interpreter of Bach and the early classics, she has also done outstanding work in making known the compositions of contemporary British musicians, as well as those of Spain and the Soviet. In recognition of her services to British music, King George VI named her Dame Commander of the British Empire, a title which corresponds to knighthood for a man. Her London studio is a meeting place for distinguished folk in all fields, including Einstein, G. B. Shaw, Lytton Strachey, and the late Arnold Bennett.—EDITORIAL NOTE.

THE MOST SERIOUS PROBLEMS confronting the piano student deal with technic and tone. This is quite as it should be, since they are the sole means at his command for drawing his mental conception of music out of the keyboard. In one way or another, every phase of pianistic study has to do either with muscular facility or tonal coloring.

Technic is partly a matter of natural endowment. The ease or difficulty one experiences in mastering technical problems depends largely upon the inborn structure of the hands. Hands, with an adequate stretch, that are neither too heavy nor too stiff, can find their way over the keys more easily than hands that are too small, too light, or too weak. But an inborn predisposition to pianistic manipulation is by no means the whole story. Most definitely, technic can be acquired, even by hands which are pianistically far from perfect. My own hands are much too small, and have naturally too little stretch. Still, they have learned to find their way about a keyboard. How? By intensive hard work, through long practice and more concentrated study.

And yet this necessarily arduous system of study has given me a more observant attention to the composer's intention in music, and a deeper insight into it than I might otherwise have had. There is compensation in all things.



HARRIET COHEN

### True Relaxation

Whatever his natural physical equipment, the pianist must build for himself certain resource qualities for the development of technic. Chief of these, perhaps, is relaxation. It is true that relaxation has been made into something of a fetish, and I do not countenance its exaggerated aspects. Flinging one's self about in supine fashion has no bearing on good piano playing. Playing requires, not inertia, but definite muscular exertion. The trick of relaxation, rather, is an absence of tension.

To be properly relaxed, one must be free, poised, balanced, not only in arms and hands, but in the entire person; mentally as well as physically. Indeed, the value of relaxation is more psychic than muscular. Fear, tension, or stiffness of any sort constricts the muscles and

make one's efforts sharp and brittle. Insecurity is a prime "lightener", even though it has no direct bearing on the hand muscles. If you are not sure of your playing, you feel frightened, and your work becomes stiff and lifeless. If, on the other hand, the plan of the music is perfectly clear in your mind and you are certain of reproducing it on the piano, your playing will reflect that free surety, and both you and your listeners will feel at ease.

Rhythm is another important source of technical mastery. True rhythm involves a great deal more than counting time! It means a perfectly mental playing of note values within the greater scope of Universal Time, quite like breathing. Each phrase of each composition has its own driving inner rhythm—fixed there by the composer—which the performer must discover and make part of himself. In other words, rhythm must come from within. Only after it has been felt and fixed can it be translated into playing. Purely technical difficulties grow less, once the inner rhythm of the music is found. Rhythmic balance makes for the poise that rids one of tension. Deliberation makes for presence of mind.

### The Clue to Good Piano Playing

The ultimate resource of technic (and one that cannot be too much stressed) is the secret of finding the key to each difficult passage within the passage itself, and nowhere else. Scales and exercises have their value, undoubtedly, as a general means of limbering up the fingers; but no scales and no exercises can offer you the final grasp of a Chopin etude. No external aids of any sort can facilitate your playing of a passage that has not already yielded up its secrets to you. That, I believe, is the fundamental "clue" in learning how to play well.

Approach each passage as a new world to be conquered on its own terms; forget all you have learned before in concentrating upon it, and let your concentration be first a mental one. Survey the problem before you as a whole; look at it as though you were poised on some pinnacle above it; see exactly what needs to be done, as a whole. And then, relax; let yourself feel the inner rhythmic drive; proceed to work out the problems of that particular passage, regardless of scales, exercises, or the discipline of past work. The secret you need for mastering French is of no use to you in learning Arabic, and the difficulties overcome in studying Bach will be of small direct help in approaching Schubert. Each passage carries the key to its solution within itself, and each requires its own set of mental, manual, and rhythmic adjustments.

The study of "tone" is, actually, a misnomer! Tone is an all-pervading force of nature, like light or heat. This thing we call the pianist's touch, or touché, is really the sum total of many personal idiosyncrasies, expressed by means of a keyboard, but bearing not at all upon the science of tone! A stormy controversy was raised, recently, by Sir James Jeans, the eminent scientist, who made the statement that a piano key could be struck by anything at all (a stick, a hammer, a bullet, or even a cat's paw, as we say) and the resulting sound would be wise betray its source. Naturally, this aroused a tornado of comment—largely from pianists. Sir James was kind enough to send me a copy of his work and to ask my reactions to it. Thus I had good opportunity to study the question. Ulti-



mately, I agreed with him—although there should be an explanation of the illusion of tone, differing with various pianists. Let us analyze this illusion of individual tone, or touch.

Undoubtedly, the basic principle of Sir James' statement is correct. On the piano, sound is not produced by the human finger putting down a key, but by the hammer attached to the key striking the string—a purely mechanical process. Thus, the personal qualities that give life and tone to piano playing must involve something beyond the mere striking of the key. It is the sum total of many personal considerations that differentiate one pianist's playing from another, not the striking of any single note. And there, precisely, is where the question of tone (or touch) enters.

#### Pianist's Tone a Composite of His Keyboard Habits

We know that each pianist has his own very definite style, or approach to, playing. Some performers never play quite in time, pausing the least bit before the first note of a bar, or hurrying the least bit at the end. Such a habit may derive from some individuality of temperament. A naturally irritable person may play rhythmically enough, yet assign briefer duration values to his notes. A more general person plays more spaciously, more languorously. Very often we confuse the approach to an inner rhythmic pattern with tone. We must remember, however, that, in judging a pianist's tone, we never stop with one single note as in the hypothetical experiment, but consider his playing of many notes, many phrases, many works, as a whole. Thus, it is the relation of all the notes to one another that gives us the illusion of tone. That is, a very different matter from striking one note, then asking the hearer to guess whether the resulting sound came from a stick, a hammer, or the finger of Paderewski.

We know that if a key is put down quickly, the hammer strikes the string more sharply, more air is displaced in vibration, and the tone sounds sharper. If the key is put down more gradually, less air is displaced, and the tone sounds softer. It is the pianist's stringing together of all his tones, then, according to his temperamental approach, that make his "tones" as sharp, bright, or mellow. Remember, all of them are very personal. I think that Sir James failed to take into account this question of tones in relation to each other, when he made his scientific, if startling, pronouncement. Otherwise we would have to agree with him unreservedly.

In the last analysis, then, it is the

personal keyboard habits of the pianist that affect his playing and make it personal (in the quality of tone, or touch). Some pianists play more slowly than others; some play more legato; some hurry when they play loudly; some slow up when they play softly; some keep down the pedal and raise the hands; some raise the pedal and keep down the hands; some sit so near the keyboard that all their notes are struck quickly and sharply; some sit far enough away for all notes to be struck more gradually and more spaciously—one could enumerate such distinctions for pages on end. And these are the things that make for personal tone—never the striking of a single key! That is why we say that tone (or touch) is a mirror of the personality.

#### Coordination and Polise

The secret of how to acquire a good tone and a personal touch is to map out a mental coordinate system, most musical way to coordinate all these many and varied personal habits into a balanced style of playing. Be poised, as you exert yourself in playing, as the Greek athletes would, and keep your mind to yourself. Find out whether you are producing, on the keys, the tonal ideal you have in mind. Take great care in relating the notes to each other, keeping each in its place, according to your pattern of rhythmic control; if the time sounds round and whole, as the composer meant it to do, the tone does, also. Guard against fear or insecurity in any form. Perfect the control between brain and hand, so that you are alertly accountable for every note you play—and sure that every note will match its mental model. Avoid mannerisms of posture that make it difficult for you to get around the keyboard freely. And let the piano play! It is not necessary to be doing things all of the time. Bring a clear rhythmic picture of the music to the keys, and let the piano help you do the rest. If all these considerations are in good order, your tone will be good, and you will find no need to seek external means for improving it.

The value of fixation is that it helps you get to the next note peacefully and freely, and from there to the next note, and the next, in the vital business of relating all the notes to each other. The familiar gesture of loosening the wrist after you have struck a note does nothing at all for the note just struck; what it does is to free you to go on to the next one! It is always the relation of the notes to each other that stamps the pianist's playing as individual. Certainly, no two pianists sound alike. But it is not merely the stringing of keys that marks their individuality. It is their entire mental, physical, and rhythmic approach to their work. It is my firm conviction that there is really the combination of all these things. That is why the pianist

who seeks fine tone must develop it through correct musical habits. In striking one note, he may produce a sound no different from the stick of Sir James' experiment—but in the related continuity of his playing he can proclaim himself an artist.

## What Is Behind the Popular Song?

(Continued from Page 804)

promise success, after ten lessons in blues singing. If they could master success as easily as that, would they seek the spotlight instead of enjoying the spotlight themselves? Do not look for "openings" until you are sure you are ready for them, ready to give forth the voice and the human warmth that, alone can transmute an opening into an opportunity. Find out, not from one, but from a dozen honest experts whether you have the qualities that will carry you across the footlights. If you have not, be glad that you have found it out in time.

If, however, you are one of the few who possess the necessary qualifications, then make up your mind to work as hard as any classical singer. Your work will be along different lines, but it will not be any easier. You will have to master breath control, voice production, diction, phrasing; you will have to learn to read music fluently, and to adjust your own styles—styles that can change three times a year, while the art song remains the same. The expert popular singer does his work so that it seems like fun—no trills, no cadenzas, nothing that looks like the fruits of hard work; just an easy, smiling letting out of words and tunes. He does not show the years of striving, of studying, of practicing, of trying out new styles, and of devising bits of business to polish up his effects. Yet those years of work lie behind him; otherwise he would not be an expert!

I wish it were possible to convince the thousands of young people, who have their eyes on the goal of popular music, of the arduous discipline that lies along the way. The beginners' field is more pitifully overcrowded than in practically any other calling, yet those who assert themselves can be counted on the fingers. If, over a number of years, you can go ahead, then go, and give the best that is in you. But otherwise, stay home, go to work, and save your families the grief of paying for a heartbreak.

A really marked talent cannot get lost. When I first met Deanna Durbin, I knew she was potential star material, even before she had sung a note. There was something in her manner of speaking, her person, her looks, her charm that convinced me

she would score. Even had her voice been less lovely than it is, she would have warmed people's hearts. There will always be room at the top, but the top lies a long distance away from the easy singing of hit times!

#### Musical Democracy

We have radio to thank for breaking down some of the barriers between "music" and "popular music." The elimination of the admission fee has persuaded many a plain person to listen to operas and symphonies for which he would never venture to pay. Listening to them, then, he discovers that they are wonderfully agreeable, and he likes again. On seek you the other hand, the popularity that comes pouring out of the radio have convinced many a serious music lover of the heart appeal of melodies that do not derive from Beethoven. Kreisler made a record of a waltz tune called "Beautiful Ohio." The height of democracy is reached when, in the half hourly change of programs, the same radio brings the listener a variety of music that reaches from Bach to the blues, from the symphony to the city. We often hear of what can be accomplished by a mere switch of the dial; have you ever reflected on what happens if you don't switch? You get, quite simply, a cross-section of democratic American taste.

#### A Musical Family

I have loved music all my life, and the fact that my work takes me into the field of popular music does not stop me from reverencing great music. I try never to miss a record by Micaela Elman. And good music is a member of our family. Mrs. Cantor taught piano when she was a girl, and to-day she keeps an eye on the practicing of two of our daughters, who are skillful pianists. I give my queer happiness to hear them playing Beethoven and Chopin. I like to see them passing so easily through doors—great doors—that were closed on me in my youth. I do not suppose they will ever attain the level of Myra Hess, but that does not matter. I would rather see them work hard at their practicing, regardless of professional results, than to have them wander off into popular music in search of the "easy" path that does not exist. And I feel the same about other youngsters.

Popular music has its place, quite as much as the classics. The descendants of the men who sang trade songs and sea songs, while the learned monks were writing down the Gregorian chants, need their own free expression in the popular music of to-day. And they need expert professionals to give it to them, too. But the professional must be able to give it. That is why our youngsters must make sure of themselves before they venture into this field that looks so easy, yet has such a granite wall of aptitude and discipline around it.

# On Helping Monotones

By

Alfred Walthers

ONE FEELS A NATURAL SYMPATHY for those unfortunate persons who cannot distinguish one tone from another or who cannot carry a tune. Their condition is all the more pitiable when they actually like to sing, and think they can, and are eager to join choirs and choruses. They are actually unable to tell that they are not singing in harmony with their fellow singers. They keep in time and believe that they are doing well, much to the distress of nearby singers and the director.

#### How to Approach the Monotone Problem

One monotone or out of tune singer will throw an entire vocal organization out of true intonation, or at least will spoil the work of the most accurately intoning singers. The effect upon an audience is simply that the singing is somehow off key and not at all pleasant to hear.

Frequently, poor singers are introduced into choral organizations just because they are "friends." And, unfortunately, it is much more difficult to remove or eject off-key singers than it is to get them to join. In a group of singers where voice tests are required, there is, of course, no danger of an "off-key" or monotone becoming a member. But in some school and other music classes, as well as social organizations, undesirable are bound to creep in. In a music class, the off-key singers can be detected and separated from the rest and given special training. In social and other organizations, where the members are not so easily separated, the off-key singer may be found to be the finest type of person, a good natured and jolly, and real social assets to the group. Tact must therefore be used by the director of the choir or chorus, and the best remedy is to offer to the person, or persons, private vocal lessons—perhaps to the rest of the group as well. In any case, a lesson or two is sufficient to show the would-be singer that she does not have the ability to carry a melody or to distinguish one tone from another.

Strangely enough, many monotones have a good sense of rhythm, and this encouraging fact should be pointed out to them. Concerning this feeling for rhythm, one seven-year-old girl of our acquaintance was an excellent tap dancer but often wept when she came home from school because her schoolmates laughed when she sang, or rather tried to sing, *America*. Although her sense of rhythm and ability to keep in time were just very good, her appreciation of tonality was about "zero." Her mother knew that it would be a great advantage for the child to sing in connection with her tap dancing. So I took the pretty little miss (she was indeed charming both in appearance and personality) in hand for vocal training.

At first, the work was quite discouraging both to teacher and pupil, but she was extremely anxious to progress, so that she might show at

school that she could really sing *America*. Week after week, we worked on single tones, easy scale intervals, and the simplest of melodies, until after six months she not only developed her voice and her sense of intonation but also took part in a noteworthy stage production and correctly sang a popular song preceding one of two dancing numbers.

Several other such experiences with monotones or off-key singers have proved especially interesting. However, no teacher of singing ought to attempt this work who does not have a great reserve supply of patience, iron-clad nerves and well controlled temperance.

#### Practical Remedies for the Tone Deaf

Assuming that the pupil is old enough to understand what she is told, the first step is to have a clear discussion of tones. Explain the staff and its purpose, how the spaces spell "Face" and the lines, "Every good boy does fine," with Middle C on the added line below. Write the notes on the staff, as you explain them. Follow this with the scale of C-major up from Middle C. Establish firmly in the pupil's mind that this is called the key of C scale and that it is made up of whole tones and half tones, but do not mention "major" or "minor" to complicate matters now. Show above each note its number from 1 to 8 and below each its solfa designation from "Do" to "Ti." Then connect with a line the notes numbered 3 and 4, otherwise Mi and Fa, and explain that these intervals are a half tone apart; likewise those marked 7 and 8, or Ti and Do. Point out that the rest of the scale consists of whole tones, and illustrate this on the piano. Begin training the ear to hear the difference between whole tones and half tones, the whole tones sounding farther apart and half tones closer together. It will not be possible to clarify all of this foundation work in the first lesson, but try to make the pupil realize just what is required.

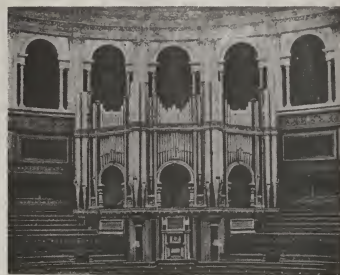
By all means do some actual voice work in this first period, if only for a minute or two. Have the pupil try to sing single tones as you play them on the piano. If she did not realize before how "out of tune" she was, she will do so now. But do not allow her to become discouraged. Singing is an average intelligence, she will accidentally otherwise reproduce the tone correctly, or nearly so. When this happens, tell her immediately,

## ORGAN

"That is fine!" and have her repeat the same tone a number of times, gradually sustaining it over greater periods. It will not be long before the pupil associates that particular placement of the tone in her voice with the tone of the piano. Tell her what the note is, whether C, E, G, or whatever it may be. Try to keep to the C scale, although in some cases the key of E-flat may produce better results; or other keys, as experimental work will show. Positively, no high tones or low tones should be used at first. Remain close to the pupil's speaking voice placement.

After the pupil has become tone conscious and is able to reproduce several tones, try Do, Re, Do; then Do, Re, Mi, Do. Explain that these are little phrases made of tones in the same way that words are used to build phrases in speaking. Show the finality of the interval from Mi to Do, similar to the end of a song. Have her try Do, Re, Mi, Fa, So, Do. Show the difference between the whole tones and the half tone between Mi and Fa; also show the finality of the interval. So down to Do, as in the end of a tune. Do not use any other intervals than those suggested until these few are mastered, or are fairly accurate in intonation. It may be months before the complete scale may be used.

As soon as possible, start work on a simple song with many repeated tones. The best beginning song I have found is the well-known comic number entitled *Old Macdonald Had a Farm*. The tune is simple and catchy, and the range is



The Great Organ at Royal Albert Hall, London

within a few notes. Young children like its humor, and older pupils will willingly use it when they find that it is easily learned. The oft-repeated G's in the chorus are excellent for placing these tones in the mind.

After *Old Macdonald* has been visited long enough, another comic song may be used: *Reuben and Rachel*. Many tones are repeated in the melody, and the words are amusing. There is nothing in keeping a pupil in good humor when there is difficulty with the tones.

When the pupil has advanced to the singing of the complete scale, *America* may be used; then *Oh, Susannah!* and other simple Foster songs. At this time, too, the ever popular waltz song, *My Beautiful Lady*, from "The Pink Lady" by Caryl, will be interesting and practical, with its repeated tones and (Continued on Page 846)







The Musician Decorates  
for Christmas

By Nancy D. Dunlea

MUSIC PLAYS A DEFINITE PART in real Christmas joy, and the musician can attractively emphasize this fact in decorating the home, the studio, a hall, school or church, or even a package.

Christmas bells, for example, make charming decorations and should be used whenever the song *Jingle Bells* is part of the program. Furthermore, bells are suitable decorations for the holiday season whether attached to the front door, the lighting fixtures, stairways or suspended from arches—because they are equally appropriate for ringing in the New Year. "Swing bells, ring bells." Thus they can serve for two occasions.

Bells in different sizes can be purchased, ready made, of red tissue paper. But with a little ingenuity and trifling cost, bells of different sizes and colors can be produced for jolly and picturesque decoration. Let your children or pupils help make these decorations, and they will enjoy the festivities all the more!

## Home Made Christmas Bells

Discarded paper lamp shades make excellent foundations for bells. Cover them with red, green, gold or silver paper. Another foundation for a bell is available, if milk in your community is sold in cardboard cone-shaped containers. Wash the discarded paper milk cone, dry and remove the bottom with a sharp knife or scissors. The remaining cone—now cornucopia shaped—can be cut in two and serve as the foundation for two bells, one large and one smaller. Bells may be covered with the paper pasted flat on the outside, or with it gathered at the top. Crêpe paper is best for the latter method. But silver or gold paper looks most bell-like when pasted flat to the foundation. If desired, silhouettes of a bell can be cut flat out of cardboard and hung on the wall above a mantel. It is easy to cut a projecting bell "clapper" when merely making the silhouette of a bell.

Other attractive bell decorations are here suggested:

1. Make some flat cardboard bells, silver painted or paper covered, three and one half inches deep. String these on fine wire across the front edge of the mantel shelf. Cover the wire either with Christmas greens, red ribbon, red hinko, or a Hawaiian lei made of red crêpe paper.
2. Make a large red bell, over a form, and suspend inside a wreath of Christmas greens for the space over a mantel, or in a large studio window.
3. Tie very small metal bells with silver ribbon to Christmas packages; also tie them with fine wire to the tip of each branch on the Christmas tree.

4. Use bell-shaped paper seals for both Christmas packages and letters.
5. Use a bell-shaped candle—they are made of solid white wax—for table decoration as a centerpiece.

6. Try lining some silver paper bells with blue tissue paper and using mistletoe for the clapper. Suspend from the ceiling.

There are two ways in which Christmas music can be used for decoration. One is to quote the

words or text, the other is to quote the melody in musical notation. In the schoolroom or church, it brings something of the real Christmas spirit to write either the words or notes, or both, of a few bars of *Holy Night*, *Oh, Little Town of Bethlehem*, or *Adeste Fideles* upon a blackboard. Red chalk may be used. Frame the blackboard with Christmas evergreens, silver tinsel or paper, desert holly, cotton batting or "snow."

Another effective way to quote Christmas music, for decorative purposes, is to use the gummed initial seals. With these capital letters a phrase can be gummed upon the mantel edge, or upon a large square of red cardboard and fastened against a door or suitable wall space.

Something entirely different and with certain appeal for children is to make music notes out of lollipops. Choose the red and green candies with stick handles, as these can be used to simulate quarter, eighth or sixteenth notes by the



## CHRIST REIGNS TODAY

A Hymn of Christmas Faith

The winter sun now fades beyond the city wall,

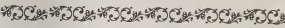
A new star shines upon the sleeping sands,  
And angel voices tell of deathless love for all,  
Of peace, good will, to bless the stricken  
lands.

Behold a King is born, within the manger there,  
A King to whom the world will always bow,  
A King whose power transcends the sea and air,  
A King whose silent might is with us now.

The Wise men humbly bring their precious gifts of gold,

And power and glory mark his royal sway;  
Arise ye people, listen to the voice of old,  
For Jesus Christ our Lord and Master reigns  
to-day.

J. F. C.

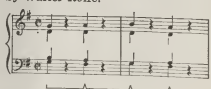


## Legato Pedaling

By Marie Stone

When young piano pupils begin to use the damper pedal they usually have rather hazy ideas of when it should be raised or depressed to connect melodic notes.

Every teacher knows that it must be changed directly after a melody note is played, and while the key is still pressed down. A very helpful way to illustrate this point is to mark in the counts as shown below, and tell the pupil to change this pedal (raise and lower it again) quickly, whenever he says the word "change." This may be illustrated in a brief excerpt from *The Big Bass Singer* by Walter Rolfe.



It is just as easy for the pupil to say "change" as "and"; and if this counting is done steadily it will give him a definite signal for raising and lowering the damper pedal.

addition of "flags" drawn to the stick "stems." Whole notes can be made by removing the wooden stick—rests are drawn. First stick large sheets of white paper or cardboard to the wall. Draw the "staff" with red or green crayon or ink, using a yard stick as a guide for the five lines. Add the treble clef and signature and then write the candy notes on to the staff, to form a Christmas tune. Add the flags, as suggested above, to the wooden stems of these lollipop notes. If the candy is wrapped in cellophane the "notes", after they have been sung, can be given the children as favors.

Pipe organ decorations are another effective Christmas decoration for the musician to use. Cardboard mailing tubes, or tubes upon which waxed paper is rolled, may form the inexpensive basis for the "pipes." Paint the tubes with gilt. When dry, cut openings—organ style—on the front of the pipes, using a sharp knife or scissors. Thread the organ pipes to the wall space above a mantel or on a piece of cardboard. Frame with greens or holly, and if possible place a lighted taper at each end of the organ panel to emphasize the spiritual aspect of Christmas.

Pictures of the Nativity, the Three Wise Men or Madonnas, also make an attractive decorative motif with the musical bell trimmings already suggested to denote the joyous mood that our Christmas carols celebrate.

## Quick Work!

Remarkable Feats in Composition

By Arthur O'Malloran

Handel wrote the "Messiah" in three weeks, probably the greatest feat in the realm of musical composition.

Mozart wrote his opera, "La Clemenza di Tito", in a fortnight, whilst still having on hand and giving some attention to his immortal "The Magic Flute."

Rossini, famous Italian composer who lived in Paris, the "Mecca" of musicians in his day, took only a fortnight to compose his famous "The Barber of Seville." He was twenty-three at the time.

Schubert "dashed off", in the white heat of inspiration, many of his greatest songs, some of which were written in a Vienna beer garden.

Schumann, in the "Year of Song" following his marriage to Clara Wieck, must have worked at a terrific speed. Here is an extract from a letter to his wife: "Since yesterday morning I have written twenty-seven pages of music."

Sir Arthur Sullivan, of Gilbert and Sullivan fame and composer of much fine music in serious vein, wrote the music for "Contrabandista" (Comic Opera) in extraordinarily quick time. Within sixteen days of receiving the libretto he had finished the work, including the whole of the orchestration, and had commenced rehearsals.

A number of small works, also, were created in remarkably brief periods of time. Balfe, the Irish composer, wrote the popular song *Killarney* in half an hour; De Koven's famous *O Promise Me* is said to have taken the composer twenty minutes; while Carrie Jacobs Bond's appealing song, *A Perfect Day*, was the outcome of an hour's work.

## Do You Know?

That Handel and Bach were both born in the same year, 1685—Handel on February 23 and Bach on March 21.

THE VIOLIN is one of the most ungrateful instruments for the beginner. After all, when the budding pianist presses down a key he is sure, providing the instrument is in good condition, that the resulting tone will be in tune, but the poor, neophyte fiddler has no such assurance. Moreover, as a famous scientist claims to have single notes on the piano with a stick of wood or the sensitive finger of a Hofmann, and a blindfolded listener cannot tell the difference, whereas it takes but one sweep of the bow across the strings of a violin to tell even the most unmusical of listeners the exact degree of advancement attained by the wielder of that bow.

Too often a pupil studies for several years before even the fondest parent can admit that his playing is really pleasing. Often, too, the playing of an advanced pupil is marred by little inaccuracies of tone. Neither of these need be. After all, tone is dependent on only three factors, and even a beginner can be started on at least two of these. They are: first, perfect control of the bow; second, absolute accuracy of intonation; and third, a correctly produced vibrato.

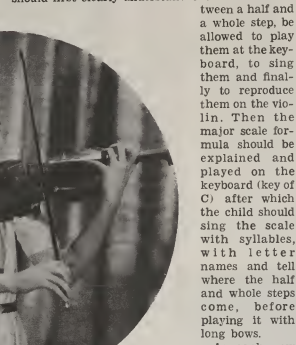
## First Steps in Bowing

Before anything is said about fingering, a beginning violinist should be taught to draw a full bow—from nut to point and back—with firm pressure, even escapement, equidistant from the end of the fingerboard and the bridge, and parallel with the bridge. Count four to a bow, then two and finally one. When this has been mastered, any good method will provide the pictures of these rhythmic problems on the staff, and the pupil should be urged always to look ahead at the time value of the next note and to judge the escapement of the bow accordingly. After this the use of the half-bows—from nut to middle and from middle to point—should be taught, together with the combinations of these with the whole bow. This takes time to master, but both teacher and pupil will be repaid by the effort. Later come the study of bow attacks—on which the author held forth in the September, 1937 *Etude*—pattern bowings, the study of the various staccatos and spiccato and their application in studies and pieces.

Bow faults in more advanced students usually fall into four types: (1) faster escapement of the bow at the crook or nut; (2) uneven pressure on the bow; (3) crooked bowing and (4) bowing too near the finger board or bridge. A tendency to any of these should be nipped in the bud. Exercises for their correction may be combined with the playing of scales in the study of intonations, thereby remedying several defects at once.

## Perfect Intonation and the Major Scale

This brings us to our second topic. As the basis for perfect intonation, the major scale has no equal. The study of scales should begin as soon as the child has learned the various tones in the first position and their symbols on the staff. He should first clearly understand the difference between a half and a whole step, be allowed to play them at the key-board, to sing them and finally to reproduce them on the violin. Then the major scale formula should be explained and played on the keyboard (key of C) after which the child should sing the scale with syllables, with letter names and tell where the half and whole steps come, before playing it with long bows.



Patricia Travers, who since her debut at nine years of age is now, at twelve, well established as a major concert artist.

As each new scale is presented, the pupil should first figure it out at the keyboard, tell the signature and where the half steps come, and then play it on the violin. As previously stated, various bowings may be combined with these, and exercises in the same key should be given along with each scale. Any inaccuracies of intonation, particularly on the half steps, should be patiently corrected. Two and three octave scales may be studied as the different positions are learned, and finally scales in thirds, sixths and octaves, arpeggios and broken chords may be added. Progressive scale studies by Blumenstengel, Himmly, Schradieck, Sevik and Flesch are valuable, and, of course, minor scales are learned in the same way as major. For an advanced student daily scale practice should include several major and minor scales in the following ways:

1. Whole bows, counting four, three octaves, with and without vibrato for tone and purity of intonation.

2. Slur three octaves, accenting fourth, then sixth.

3. Down bow on each keynote, slur six with firm staccato, towards the tip.

4. Same, but with flying staccato, towards the nut.

5. Two octaves in thirds, sixths, and octaves.

6. The arpeggio.

7. The broken chord through three octaves.

## The Introduction of Vibrato

There are two schools of thought as to when the vibrato should be introduced: one that it should be taught almost as soon as the pupil can put his finger down on the string; the other that it should be postponed until the habit of correct intonation is firmly established and the simpler bowings have become second nature.

The author's own tendency is to explain the production of the vibrato whenever the child first asks why you wiggle your fingers that way, when you play. Many children experiment at home with the vibrato, usually achieving an up-and-down motion that is difficult to offset later. Therefore it is just as well if he understands the principle of the vibrato and is urged to do his experimenting under the watchful eye of the teacher.

The vibrato is of course, a slight and rapid change in pitch of a given tone, produced by rolling the finger back and forth on the tip. The teacher should demonstrate a "slow motion" of the effect, then have the child place his third finger on one of the strings, and, keeping the thumb still, draw the finger back and forth from the original tone to the half-step below. The resultant caterwauling is hard on the ears, but it does give a correct hand motion. Then, placing the same finger firmly on the string, the teacher should gently roll it back and forth, thus giving the child the feel of the correctly produced vibrato. Thereafter, a certain amount of time should be spent on the vibrato at each lesson, using first the third finger, since that is easiest for most people, then with the second, the first, and finally the fourth.

There are various little things to watch in learning the vibrato. A stiff left wrist will usually result in a fast nervous vibrato, and the second wrist approaches the neck of the instrument the tone diminishes by about half. A reasonably relaxed wrist, held well out, results in the full, open tone most to be desired. Other faults include the too wide vibrato which sounds constantly out of tune, and (Continued on Page 848)

## This Matter of Tone

By

Dorothy Horne

## VIOLIN

Edited by Robert Braine



# There Is No Open-Sesame

A Conference with

Lawrence Tibbett

World Renowned Baritone  
Leading Baritone of The Metropolitan Opera

Secured Expressly for THE ETUDE

by ROSE HEYLBUT



Lawrence Tibbett as "Simon Boccanegra"



Lawrence Tibbett as "Falstaff"

MANY YOUNG SINGERS BELIEVE that, if only they could persuade some established vocalist to tell them "how to do it," their difficulties would be at an end. And so they would, if it were possible to end difficulties by confiding tricks. The fact is, there is no open-sesame to good singing. No one theory or catch phrase can catapult one into fame. One expert may talk in terms of relaxation; another seeks to solve all problems through breath control; a third dwells on special methods of resonance. And all may be right, to a given extent. But the important thing to remember is that no single formula can launch the ambitious young student on the highroad to success. That is found only after the careful exploration of many arduous bypaths.

The young singer should first convince himself that he possesses not merely ambition, but the voice, the intelligence, the imagination, and the musical urge to build his necessary bulwarks. After a period of elementary training (two years at least) one should not attempt a professional vocal career without having been assured by an expert, of musical authority and personal integrity, that he is equipped with those ingredients that warrant public attention. And even authorities may disagree as to how these ingredients blend. One singer may have more voice than intelligence, another more temperament than voice; and success may be possible for all of them, provided their natural ingredients are developed by thought and hard work. It takes a great deal more than voice alone, to make a singer. I favor an early start. The voice, after all, is a physical thing, and it receives its best building during the most plastic years. Seventeen is none too young to begin study. By the time the singer is twenty-two, he should have the tools of his craft well in hand, and should be accustomed to

singing before people. If he has not yet obtained public engagements, let him sing for his friends, at clubs, at church gatherings. It is my firm conviction that one learns best by doing. Let him correct his errors as he goes along—indeed, he will never find himself entirely free from them—but do not delay the first plunge into the midst of stimulating activity.

## A Matter of Psychology as Well as Voice

As to actual points of vocal technic, it is well to be wary of too much dissection and analysis.

No one, at long range, can tell you what to do about your tones. The teacher who works with you can help. But, in the last analysis, only you yourself can make that subtle adjustment, between planning your tones and sensing the feel of them, that is the basis of singing.

Too much talk about technic can be confusing. Singing is as much a matter of psychology as of voice, and experience shows that the more you concentrate on any one technical point, the more it becomes emphasized out of focus. If you talk to a singer whose one thought is breath, you come away feeling breathless; if you talk to one whose creed is masked resonance, you begin twitching your nose.

To my mind, there is no "one point" about singing. The mechanics must be individually made out over-emphasis of any. Heed well the counsel that your vocal tract must be relaxed, but do not let a fanatic on relaxation convince you that by throwing yourself inert on a couch, you will

become, as a result of this act, a better artist!

One purely vocal hint that is found very helpful is not to coddle the voice unduly. It is a fairly hardy member, and can stand use. It is unwise to strain the throat before singing, of course, but it is equally unwise to spend the day speaking in whispers. We have all heard programs in which the singer needed half the time to warm up, which is often the result of too much coddling. The throat needs exercise, it needs the circulatory massage that comes from use, and the best warming up one can do is to follow a moderate routine of talking, vocalizing, and exercising on the day of a performance. The throat must be spared all effort a few hours before singing. But a day of over caution defeats its own purpose.

Since singing is but one of the requisites of serious artistry, the student will find it helpful to amplify his vocal work with general musicianship, as soon as possible. He must budget his time to include the history and theory of music; the rudiments, at least, of orchestration; and—what is most essential—piano study. The piano is the best single means of acquiring musicianship. I speak from experience here. It is economically impossible for me to pursue general musical studies during my 'teen years, and it was necessary to work twice as hard, at the start of my public career, to build the needed background. And snatching an hour for piano practice, between rehearsals and concert trips, is not the easiest way to learn. The serious singer, after all, is not merely an emitter of high C's; he is a medium through which musical communication must flow. The earlier he acquires the fluency of musical communication, the better for him—also for his audiences.

Believing as I do that the communication of beauty, emotion, and thought is the only reason for singing at all, I am inclined to approach the entire question of study from the interpretive rather than the purely vocal standpoint. It is a mistake to suppose that all one needs to do is to permit some celebrated voice specialist to make magic signs over his throat. It cannot be done. Certainly, the student must have most careful instruction in placing and producing his tones—but once he has them, what is he going to do with them? The average student tends to narrow his field too closely upon vocal problems. He would do well to combine his vocal development with dramatic development, from the very start and with equal application. The first day he learns how to draw a correct breath, he should begin to study what to do with that breath in a musically communicative way.

## Vocal and Dramatic Technic Should Be Studied Simultaneously

Dramatic art is essential to singing. Even if the performer never sets foot on an operatic stage, he needs dramatic technic to help him project his songs. My personal approach to interpretation is through a definite idea of the character set forth in the song. Every song reveals a given character. (Continued on Page 844)

## CLASSIC AND CONTEMPORARY SELECTIONS

# JESU, JOY OF MAN'S DESIRING

CHORALE

Etude readers will be delighted to find this very practical and ingratiating arrangement of one of Bach's most loved chorales. Note the long slurs and see that their legato integrity is carefully preserved while the lovely melody in the left hand is brought out. This chorale is from the Cantata 147 known as "Herz und Mund und Thut und Leben" ("Heart and Mind and Deed and Life"). Bring out the left hand melody in measures 14, 15, and 16, and in other measures where the melody of the chorale is found in the bass part. Grade 5.

J. SEBASTIAN BACH

Andante M.M. ♩ = 63  
In flowing style



822

THE ETUDE

# LIEBESTRAUM

The Etude is very anxious to respond to requests for special arrangements of outstanding pieces, when possible. Here is one which will surely be immensely popular. Originally written in A flat, this piece has been transposed one half step lower to the key of G major. This arrangement, though simplified, conforms strictly to the original Liszt version, with the exception of the cadenzas.

FRANZ LISZT

Arr. by William Hodson

Moderately fast M. M.  $\text{♩} = 54$

*mp with sweet singing tone*

*mf slightly agitated and with increasing volume*

*detached*

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DECEMBER 1940

823



rapidly with extreme brightness

*Faster and impassioned*

*mf* *f* *mf* *f* *mf* *f*

Musical score for "The Swan" by Camille Saint-Saëns, Op. 20, No. 6. The score is for piano and includes performance instructions such as "slightly slower", "in time", "gradually faster and impassioned", "ff rapidly", and "As at first and sweetly". The score is divided into measures with fingerings and articulations.



## THROUGH THE MIST IN THE BLUE

The rare tonal gifts of Thurlow Lieurance are shown beautifully in this dreamy work which should be recited like an idyllic poem rather than played. Follow the expression and tempo marks carefully. Grade 3½.

THURLOW LIEURANCE

Andante moderato M.M. ♩ = 76

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THE ETUDE

## JACK-IN-THE-BOX

STANFORD KING

Grade 3½. Allegretto M.M. ♩ = 132

Copyright 1940 by Theodore Presser Co. \* From here go back to the beginning and play to *Fine*; then play *Trio*.

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# A MAGNIFICENT NEW COLLECTION OF PIANO MUSIC BY ALBERT E. WIER

Editor of "Masterpieces of Piano Music" and "Piano Pieces the Whole World Plays"

## A Crowning Achievement

The musical scope and purpose of "Piano Music for the Leisure Hour" are so clearly and comprehensively outlined in the Foreword to the volume written by its editor and compiler, Albert E. Wier, that the publishers are quoting it in its entirety.

THE idea of assembling a comprehensive and varied selection of piano music for enjoyment in the leisure hour, long in the mind of the editor, has finally been fulfilled in this volume. The music has been chosen with the hope that even if no other music was available, pianists would find themselves completely in sympathy with the majority of the compositions within its covers.

In order to fully satisfy the wide range in musical taste, expanded considerably during the past few years by radio broadcasting, the contents of this volume comprises not only the original piano pieces by classic, romantic, modern and salon composers; but also transcriptions of favorite excerpts from operas, ballets and standard dance music. Notable creations by composers in countries all over the world have been included—American, Austrian, Czechoslovakian, English, French, German, Hungarian, Italian, Norwegian, Polish, Russian, Spanish and Swedish—the purpose being to completely cover the gamut of melodic and rhythmic expression through the infinite variety of music conceived by composers of many different nationalities.

The comments preceding the compositions in this volume are entirely informal; they are designed from the standpoint of human interest rather than critical appraisal, and are included mainly for the purpose of increasing the interest of pianists in the composers and their works. The recordings listed at the conclusion of each comment are for the convenience of pianists who wish to compare their interpretations of standard compositions with those of well-known virtuosos.

If the use of this collection in the leisure hour affords pianists the amount of pleasure derived from its preparation by the editor, its purpose will have been fully accomplished."

ALBERT E. WIER

MORE THAN ONE THOUSAND DEALERS EVERYWHERE IN THE UNITED STATES  
will carry stock of "Piano Music for the Leisure Hour."  
Ask for it at your local music store

Reading the Classified Index of "Piano Music for the Leisure Hour" demonstrates conclusively that this volume is the editor's supreme contribution to the enjoyment of pianists, more than a million of whom have derived pleasure from his collections during the past twenty years. The infinite variety of its contents, comprising ninety-four pieces by classic, romantic and modern composers of more than twenty nationalities, and the inclusion of genuinely human notes on all compositions in addition to accurate information on recordings, combine to make it the most interesting, useful and—from the economic standpoint—the most inexpensive volume ever published.

## Read the Classified Contents



Piano Music for the Leisure Hour comprises 192 pages, sheet-music size (9" x 12"). It is printed on excellent paper, and can be purchased in two editions: an attractive maroon and blue paper binding at \$1.50, and a handsome cloth binding in the same colors at \$2.50.

## MUSIC BY CLASSIC AND ROMANTIC COMPOSERS

- |  |  |   |
|--|--|---|
| Bach, J. S.<br>Arioso (Cantata No. 156)<br>Bourrée ('Cello Suite)<br>Jesus, Joy of Man's Desiring<br>Beethoven<br>Adagio ("Moonlight" Sonata)<br>Minuet in G<br>Boccherini<br>Minuet in A, Op. 13, No. 5<br>Chopin<br>"Minute" Waltz, Op. 64, No. 1<br>Nocturne, Op. 9, No. 2<br>Prelude, Op. 28, No. 6<br>Prelude, Op. 28, No. 7<br>Field<br>Nocturne in B $\flat$<br>Giordani<br>Aria (Caro mio ben) | Gosse<br>Gavotte in D<br>Handel<br>Bourrée (Suite for flute)<br>Largo (Xerxes)<br>Haydn<br>Gipsy Rondo<br>Liszt<br>Consolation No. 5<br>Lotti<br>Aria (Pur Dienti)<br>Mendelssohn<br>Confidence, Op. 19, No. 4<br>Consolation, Op. 30, No. 3<br>Spinning Song, Op. 67, No. 4<br>Spring Song, Op. 62, No. 6 | Mozart<br>Minuet in D (Divertimento)<br>Rondo Alla Turca<br>Pergolesi<br>Siciliana (Nina)<br>Rameau<br>Tambourin<br>Rubinstein<br>Romance, Op. 44, No. 1<br>Scarlatti<br>Pastorale<br>Schubert<br>Moment Musical, Op. 94, No. 3<br>Serenade<br>Schumann<br>Razarsze, Op. 68, No. 19<br>Slumber Song, Op. 124, No. 16<br>Traumerlei, Op. 15, No. 7 |
|--|--|---|

## MUSIC BY MODERN COMPOSERS

- |  |  |   |
|--|--|---|
| Albéniz<br>Tango in D, Op. 165, No. 2<br>Brahms<br>Cradle Song, Op. 49, No. 4<br>Hungarian Dance No. 5<br>Waltz in A $\flat$ , Op. 39, No. 15<br>Cui<br>Orientale, Op. 50, No. 9<br>Debussy<br>Rêverie<br>Drdla<br>Souvenir<br>Drigo<br>Valse Bluette<br>Franck<br>Danse Lente<br>Granados<br>Playera, Op. 5, No. 5<br>Grieg<br>Brook, Op. 3, No. 5<br>Norwegian Dance, Op. 35, No. 2<br>Dvořák<br>Humoreske, Op. 101, No. 7<br>Largo ("New World" Symphony) | Elgar<br>Salm d'Amour<br>Fauré<br>Romance Sans Paroles, Op. 17<br>Fibich<br>Poème, Op. 41, No. 5<br>Herbert<br>Serenade, Op. 3<br>Hollaender<br>Canzonetta<br>Ilyinsky<br>Cradle Song, Op. 13<br>Lasson<br>Crescendo<br>Lemare<br>Andantino<br>MacDowell<br>Scottish Poem, Op. 31, No. 2<br>Massenet<br>Mélodie, Op. 10<br>Moszkowski<br>Serenata, Op. 15, No. 1 | Paderewski<br>Menuet à l'antique, Op. 14, No. 1<br>Poldini<br>Dancing Doll (Poupée Valante)<br>Rachmaninoff<br>Prelude in C $\sharp$ Minor, Op. 3, No. 2<br>Romance, Op. 8, No. 2<br>Ravel<br>Pavane for a dead Infanta<br>Saint-Saëns<br>Swan, The (Le Cygne)<br>Simonetti<br>Madrigale<br>Spendiario<br>Berceuse, Op. 3, No. 2<br>Strauss, Joh.<br>Beautiful Blue Danube (Waltz)<br>Strauss, R.<br>Traumerlei, Op. 9, No. 4<br>Szalitz<br>Intermezzo, Op. 3, No. 4<br>Tschaiakowsky<br>Andante Cantabile, Op. 11<br>Chanson Triste, Op. 40, No. 2 |
|--|--|---|

## MUSIC FROM OPERAS AND BALLETS

- |   |  |  |
|---|--|--|
| Aida<br>March and Chorus<br>Arlesienne, L'<br>Intermezzo<br>Callirhoe<br>Scaff Dance (Pas des Echarpes)<br>Cavalleria Rusticana<br>Intermezzo<br>Coppelia<br>Valse Lente<br>Coq d'Or, Le<br>Hymn to the Sun<br>Fair at Sorotchinsk<br>Hopak<br>Faust<br>Ballet Music (Excerpts) | Hansel and Gretel<br>Children's Prayer and Witch's Waltz<br>Henry VIII<br>Shepherd's Dance<br>Iphigenia in Aulis<br>Gavotte<br>Kuolema<br>Valse Triste<br>Millions d'Arlequin<br>Serenade<br>Orpheus and Eurydice<br>Andante<br>Prophète, Le<br>Coronation March<br>Pygmalion<br>Extase (Intermezzo) | Red Poppy<br>Dance of the Russian Sailors<br>Roi s'amuse, Le<br>Paupier<br>Rosamunde<br>Entr'acte<br>Sadko<br>Song of India<br>Samson and Delilah<br>My Heart at Thy Sweet Voice<br>Sleeping Beauty<br>Waltz<br>Tales of Hoffmann<br>Barcarolle<br>Tannhäuser<br>Grand March |
|---|--|--|

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# DANCER IN BLUE

This piece was awarded a prize in Class II of the recent Etude competition. This will prove to be a delightful novelty to those who love to play pieces in the current rhythmic style. Grade 5.

WALTER WALLACE SMITH

Moderato M.M.  $\text{♩} = 56$

*mf*

*p* *a tempo*

*poco rit.*

*Fino* *mp*

*rit.* *D.S.*

**TRIO**

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\* From here go back to sign  $\text{S}$  and play to *Fine*, then play *Trio*.

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THE ETUDE

*mf*

*sfz*

*rit.* *a tempo*

*Fino* *mp* *poco rit.* *D.S.*

# A WINTER FROLIC

RALPH FEDERER

Grade 8. Allegretto con brio M.M.  $\text{♩} = 108$

*mf*

*sfz*

*rit.* *a tempo*

*Fino* *mp* *poco rit.* *D.S.*

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Musical score for "Mister Scarecrow" by Vernon Lane. The score is in 6/8 time, marked "Allegretto scherzando" with a tempo of 84. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody is characterized by eighth and sixteenth notes, often beamed together. Dynamics include *mp*, *mf*, and *p*. The piece concludes with a "D.C." (Da Capo) instruction.

## MISTER SCARECROW

Grade 3. Allegretto scherzando M.M. ♩ = 84

VERNON LANE

Continuation of the musical score for "Mister Scarecrow". The piano part continues with various dynamics including *cresc.*, *mf*, *p*, *f*, and *dim.*. The melody is marked "f. jauntily" and "marcato". The piece ends with a "Fine" marking and a "Ped. simile" instruction.

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THE ETUDE

## VOCAL AND INSTRUMENTAL COMPOSITIONS

### CHRISTMAS VIGIL from "THE NIGHT OF THE STAR"

MARGARET RUTHVEN LANG

Denis A. McCarthy\*

Musical score for "Christmas Vigil" by Margaret Ruthven Lang, with lyrics by Denis A. McCarthy. The score is for voice and piano/organ. The tempo is "Very slowly" (♩ = about 54). The key signature has one flat (B-flat). The score includes the following lyrics: "Si-lent-ly with clasp-ed hands, By the man-ger, Jo-seph stands O'er the In-fant in the straw, Watch-ing with a ho-ly awe. Guar-di-an of the Moth-er mild. Guar-di-an of the Ho-ly Child. Ar-ti-san to whom is giv'n knowl-edge of the things of Heav'n; Low-ly one who knows and sees God's e-ter-nal mys-ter-ies." The score features various dynamics including *mp*, *mf*, *p*, *pp*, and *espress.*. It includes tempo markings such as "rit.", "a tempo", and "steadily, quickly". The piece concludes with a "D.C." (Da Capo) instruction.

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Elizabeth Roberts Mac Donald

# A SONG OF WINTER

C. B. HAWLEY

*Allegro moderato*

*mf* Sing a song of win-ter!

*poco rit.*

*a tempo*

North wind's bit-ter chill. Home and rud-dy fire light, Kind-ness and good will.

*mf* Hem-lock in the church-es, Day-time soon with-drawn, Sing a song of win-ter,

*a little slower*

*f* Ah! but win-ter's gone. Sing a song of lov-ing, Let the sea-sons go!

*mf* Hearts can make their gar-dens Un-der sun or snow. Fear no fad-ing blos-som,

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THE ETOUE

*mf* Nor the dy-ing day. Sing a song of lov-ing That will last for aye,

*Tempo I.*

*rall.* *fa tempo*

Sing a song of lov-ing That will last for aye.

*mf* *rall.* *fa tempo*

## O HOLY NIGHT!

CANTIQUE DE NÔEL

ADOLPHE ADAM  
Arr. for Piano and Organ  
by Preston Ware Orem

*Andante maestoso* M. M. ♩ = 66

*mp* Sw. soft 8' & 4'

Gt. Gamba 8', Fl. 8'

Sw. coup.

Ped. 16' Sw. coup.

*Andante maestoso* M. M. ♩ = 66

*mp* *non legato*

*con Ped.*

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Musical score for guitar, page 886. The score consists of six systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system includes a triplet of eighth notes. The second system features a triplet of eighth notes. The third system includes a triplet of eighth notes. The fourth system includes a triplet of eighth notes. The fifth system includes a triplet of eighth notes. The sixth system includes a triplet of eighth notes.

Dynamics and performance instructions: *ff*, *ff*, *ff*, *ff*, *ff*, *ff*.

Performance instructions: *Gl.*, *Increase*, *Increase Ped. (Gl. to Ped.)*.

Musical score for guitar, page 887. The score consists of six systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The first system includes a triplet of eighth notes. The second system includes a triplet of eighth notes. The third system includes a triplet of eighth notes. The fourth system includes a triplet of eighth notes. The fifth system includes a triplet of eighth notes. The sixth system includes a triplet of eighth notes.

Dynamics and performance instructions: *cresc.*, *cresc.*, *ff*, *ff*, *ff*, *ff*.

Performance instructions: *rall.*, *a tempo*, *Full to Prin.*.



# CHRISTMAS FANTASY FOR BRASS CHOIR

1st B♭ TRUMPET

Arranged by ROSS WYRE

Hark! The Herald Angels Sing

First system of musical notation for the 1st B♭ Trumpet part of 'Hark! The Herald Angels Sing'. It features a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *mf*, *f*, and *mf*. The second system continues the melody with a *fff* dynamic and includes first and second endings marked with '1' and '2'.

Silent Night

First system of musical notation for the 1st B♭ Trumpet part of 'Silent Night'. It features a treble clef, key signature of one sharp (F#), and 6/8 time signature. The melody is written on a single staff with dynamic markings of *pp* and *p*.

Deck The Hall

First system of musical notation for the 1st B♭ Trumpet part of 'Deck The Hall'. It features a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *pp*, *f*, and *p*. The second system continues the melody with a *cresc.* marking and dynamic markings of *mf*, *f*, *mf*, and *f*.

2nd B♭ TRUMPET

Hark! The Herald Angels Sing

First system of musical notation for the 2nd B♭ Trumpet part of 'Hark! The Herald Angels Sing'. It features a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *mf*, *f*, and *mf*. The second system continues the melody with a *fff* dynamic and includes first and second endings marked with '1' and '2'.

Silent Night

First system of musical notation for the 2nd B♭ Trumpet part of 'Silent Night'. It features a treble clef, key signature of one sharp (F#), and 6/8 time signature. The melody is written on a single staff with dynamic markings of *pp* and *p*.

Deck The Hall

First system of musical notation for the 2nd B♭ Trumpet part of 'Deck The Hall'. It features a treble clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *pp*, *f*, and *p*. The second system continues the melody with a *cresc.* marking and dynamic markings of *mf*, *f*, *mf*, and *f*.

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# CHRISTMAS FANTASY FOR BRASS CHOIR

1st TROMBONE

Arranged by ROSS WYRE

Hark! The Herald Angels Sing

First system of musical notation for the 1st Trombone part of 'Hark! The Herald Angels Sing'. It features a bass clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *mf*, *f*, *mf*, and *f*. The second system continues the melody with a *fff* dynamic and includes first and second endings marked with '1' and '2'.

Silent Night

First system of musical notation for the 1st Trombone part of 'Silent Night'. It features a bass clef, key signature of one sharp (F#), and 6/8 time signature. The melody is written on a single staff with dynamic markings of *pp* and *p*.

Deck The Hall

First system of musical notation for the 1st Trombone part of 'Deck The Hall'. It features a bass clef, key signature of one sharp (F#), and 4/4 time signature. The melody is written on a single staff with dynamic markings of *pp*, *f*, *p*, *f*, and *p*. The second system continues the melody with a *cresc.* marking and dynamic markings of *mf*, *f*, *mf*, and *f*.

## LITTLE JACK FROST

Grade 2½ Allegretto con moto M.M. ♩=100

FRANCES TERRY

First system of musical notation for 'Little Jack Frost'. It features a treble and bass clef, key signature of one sharp (F#), and 2/4 time signature. The melody is written on two staves with dynamic markings of *p*, *espress*, *animato*, and *p*. The second system continues the melody with a *p misterioso* marking and includes first and second endings marked with '1' and '2'. The third system continues the melody with a *poco rit.* marking and dynamic markings of *p*, *scholz.*, and *pp*. The fourth system continues the melody with a *a tempo* marking and dynamic markings of *p* and *pp*.

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# POLLY WANTS A CRACKER!

Grade 1.

Moderate time M.M.  $\text{♩} = 80$

ROXANA PARIDON

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## ADESTE FIDELES (O COME, ALL YE FAITHFUL)

Grade 2.

Broadly M.M.  $\text{♩} = 112$

J. READING

Arranged by Robert E. Austin

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## The Radio Staff Pianist

(Continued from Page 803)

a recital in a hall near the railroad station. The passing trains frequently made it impossible for the audience to hear him, at which time he improvised variations on *Pop Goes the Weasel*. This improvising experience, he says, has often come to his aid in radio work, especially on stand-by programs.

Fred Feibel, of the Columbia Broadcasting System, started violin lessons at the age of ten, was a member of the high school orchestra and played in local concerts. Later he studied the piano and, at his church pastor's suggestion, the organ. He became so proficient that he was appointed organist. At twenty-one he became organist at the Rialto and Paramount theaters in New York, and came to the Columbia Broadcasting System in 1929, where for many years his "Organ Revue" served as the morning alarm clock for the nation.

### Varied Talents Required

As may be gathered, versatility is the keynote of the radio staff pianist. Here are some of the necessary abilities as enumerated by Dr. Frank Black, musical director of the National Broadcasting Company:

1. Ability to play both classical and popular music.
2. Ability to play ensemble, to accompany, to transpose, to read readily at sight.
3. Ability to "double" on the Hammond organ.
4. Ability to improvise and to arrange music.
5. A good memory.

This appears to be a large order. The first and second items are "musts," the rest useful and valuable. Let us consider these in detail. 1. Since the radio audience includes literally everybody, the pianist who plays for it must try to please as many people as possible. He accordingly chooses his selections all the way from Bach to Berlin. He aims to achieve a neat blend of classical and popular music, not too much of either one; but unless he can play both, he is handicapped for radio.

2. Ensemble ability is a "must." Two-piano work is frequently called for, also trio work, and the ability to play in both small and large orchestras. The staff man is required to accompany singers and instrumentalists, both for auditions and for the air; hence, the necessity to have the ability to read readily at sight. He is frequently called on to transpose a song.

3. Owing to its convenience and range of tonal combinations, the Hammond organ is widely used in

radio stations. If one plays the pipe organ, the Hammond offers little difficulty, other than that of learning its manifold registration possibilities. A pianist who has never played an organ, however, will find some preparation necessary. He will have to acquire a foot technique and learn proper coordination of hands and feet.

The Hammond organ is useful for solo work, as an accompaniment for singers and for ensemble, although it does not blend so well with larger orchestras. Two or more of these organs go well together. At the New York World's Fair, Ferde Grofé conducted an ensemble of four Novachords and one Hammond organ. Each of the Novachords was assigned respectively to strings, brass, woodwinds and percussion, getting the effect of a complete orchestra, with the organ for special effects. The Novachord is a more recent electric instrument with a piano keyboard, but without foot pedals. It can produce almost any orchestral effect, including percussion.

4. The ability to improvise is a great help to stand-bys, as is also the ability to arrange music. The pianist is thus able to present old, familiar tunes in a novel way. Well known pieces, whether old songs or tunes, always go over well on the radio; especially when given a different "dress." This ability also helps the pianist or organist when called upon to play incidental music for radio drama.

5. Lastly, a good memory is an advantage if not an essential. Elaine Thomas was once shoved into a Columbia Broadcasting System studio to play a half hour stand-by, without rehearsal. Her memory saved her as well as the studio.

### Perfect Timing and Program Making

When assigned to stand-by duty, the pianist waits in a designated studio equipped usually with a piano and a Hammond organ. In a glass-paneled control booth, an engineer listens to the program coming to the station from some distant place. By phone, he learns that the program will end "on the nose," meaning on time, or several minutes early. If early, the engineer signals the pianist who goes on for the remaining minutes. The latter computes by a glance at the clock how many minutes and seconds he has to fill, then quickly arranges his program to close on a complete cadence.

The type of music played for these fill-ins must be carefully chosen. You cannot, for instance, follow a symphony program with *Melody in F* or a bit from *Tin Pan Alley*. You must know for what program you are standing by and be prepared with appropriate music.

Other precautions are observed for broadcast speeches and events, (Continued on Page 852)



## CHOOSE YOUR PIANO AS THE ARTISTS DO

Following is a partial list of artists who have selected the Baldwin either as their principal or accompanying medium for their appearances in concerts and recitals as well as their homes. These musical notables whose fame and fortune depend upon what critical audiences hear, must select the world's finest medium of expression. Those who choose their pianos as these artists do invariably choose the Baldwin.

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Anton Billot	Charles Naegele
Sari Biro	Joaquin Nin-Culmell
Juni Bojerling	Willem Noske
Meissaye Boguslawski	Gregor Piatigorsky
Lucy Bort	Lily Pons
Mario Chamlee	Angel Reyes
Eusebio Echaniz	Moris Rosenthal
Maurice Eisenberg	Helen Schramm
Severin Eisenberger	Tito Schipa
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Eugene Gash	Bernardo Segall
Jakob Gimpel	Leonard Shure
Boris Goldovsky	Ruth Slenczynski
Robert Goldand	Leo Smit
Boris Goldschman	Solito De Solis
Eugene Goussens	Joseph Szegedy
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King's Daughter; 12—The Little Girl Who Went to Sea; 13—Auntie Ann's Box;  
14—Folk Dance; 15—The Princess (Founded on Scale of D Major); 16—Arrival of the Prince;  
17—The Peacock (Founded on Scale of G Major); 20—Gavotte (Founded on Scale of A Major);  
21—The Merry-go-round (Founded on Scale of E Major). These are introduced as headings although  
the paper is at a "really trill" violin mode.  
**Frequently** application to any system of teaching—school or private—is facilitated by grouping of titles  
in accordance with their key signature. The same may also be done if desired, introducing each title  
the selection should be made from numbers 10, 11, and 12; if the study is in the key of D major, notes

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could find no finer hobby, surely, than supervising the practice of their children, and building a career for them. Why interest in music was so common in the clubs for music can we as well as for playing bridge and other games? Or communal music centers? Or music classes in settlement houses and libraries, ultimately to serve as audience builders? Or simply the love of it?

"I have often been asked to help gifted young people through the sort of education that will fit them for professional careers, and I have always hesitated to do so, not out of sympathy with ambition, but because it seems a cruel and mistaken thing to start a young person out in life under false colors. I can prove to be a fanatic. But I will help at the beginning—but, later on, the world will not help. The world demands a just return for its outlay, and the person who depends on the ease of assistance that is usually available is learning to meet that demand. Is it not part of the training, after all, to assert one's

*self without help?* "Artistic emergence depends on so much more information than we are given. It depends on complete self-reliance, on the will and the ability to batter down obstacles through sheer personal force. It is kinder, in the long run, to accustom the young aspirant to the idea that he must do it himself, if he is to stand up at all in the lists of professional contestants. If he finds himself utterly unable to carry on without assistance at eighteen, at least he will be spared the pain of failure. He must inevitably come to a dependent nature years later.

"My work with the Musicians' Emergency Fund has brought me into full contact with the bitterness that can be the lot of people."

## (Continued from Page 819)

the vibrato used only in the begin-

Most important of all in learning how to produce a good tone, the pupil should be urged to listen and criticize great artists, classmates and himself. It is relatively easy and pleasant to analyze others; to pick out their own technic to pieces is not so much fun. Yet once the habit is acquired, it is of inestimable value and, from beginner to artist, will enable the violinist to get the utmost out of his practice.

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An Adult Beginner in China

Hu Shih Hon. Peking, China.—From a Chinese number magazine I received an study. Mr. Hon wrote, "I began to learn piano only a year ago. My love for the instrument grows daily with my hands. But the more I become absorbed in it, the more anxious I am to become able to master it to some extent in my spare time." I am now twenty-three, and I would think that the mastery of such a difficult and even impossible, for good reasons, to learn on it, is not so simple as the difficulties I conquer them gradually.

Chinese the violin is grand

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work by Wieniawski, in which eight notes are marked with wavy lines above, the instrument is indicated. It is performed by a tenor.



is indicated. The motion of the hand as it rests on the finger, which is placed firmly on the string. You can see it demonstrated by the violin players in any good or if you have an opportunity of seeing a good violin soloist. Better still, a lesson or two on the *vibrato* from a teacher.



**Wood for Violin Bows**  
A. J. H.—It is sometimes difficult for an amateur to identify Pernambuco, Brazil, and Snakewood, the woods most frequently used in violin bow making. Pernambuco is a heavy, dark wood, and Snakewood is a lighter, more porous wood. Pernambuco is a good wood for violin bows, but Snakewood is a better choice for the body of the instrument.

wood. This wood is used also as a dye wood. It is of a reddish color, and has a characteristic odor.

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STUDE unless accompanied by the full name of the artist, or pseudonym given, will be published.

**A Prediction on Swing**  
T. Y. I.—Just how long swing music will last is anybody's guess. It is possible that it may become eventually the folk music of the

who declares that the continued popularity of swing has developed it into something more than a fad. My own opinion is that swing

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the highest fees in his violin playing. Of any living violinist. U. S. Treasury figures, recently released, showed that Helfetz re-

received \$100,000 for working in one motion picture for Samuel Goldwyn, Inc., of Hollywood. Other eminent musicians are paid very large salaries. Leopold Stokowski, until recently director of the Philadelphia Symphony

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ever lived, earned such large sums, that he was able to leave \$400,000 in his will to his

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## THE PIANO ACCORDION

### Transposing As Simplified on the Accordion

By  
**Pietro Deiro**  
As Told to Elvera Collins

THE ACCORDION REDUCES THE TASK of transposing to a minimum and for that reason it seems peculiar that so many accordionists neglect this important part of their musical education. Those who aspire to become professional players and seek orchestral and accompaniment work should no longer postpone learning to transpose. They will not be able to obtain or to hold any worth while position until they do so, since orchestra leaders take it for granted that all their musicians can immediately transpose a selection into any key they might mention. This is particularly essential when an orchestra accompanies a singer.

The question of transposing the bass accompaniment may be disposed of with very little difficulty, because the bass keyboard of the accordion is so arranged that one need only shift his playing position from the keynote in which he has been playing to that of the key in which he wishes to transpose. After that the succession of basses and chords, as well as bass solos, can be played in the same relation to each other as in the former key. No other musical instrument simplifies transposing to this extent.

As an example, the musical excerpt from *Marching Through Georgia* shows the accompaniment containing the chords C-major, F-major, D7th and G7th. Three of these are the principal chords in the key of C: Tonic, (I); Subdominant (IV); and Dominant 7th (V). No matter into what key these measures may be transposed, we know that after the keynote or Tonic has been located, the Subdominant chord will always be found in the row of buttons to the left of the Tonic, and the Dominant and Dominant Seventh chords will always be found in the row to the right of the Tonic. If the chords of the example were transposed into the key of G they would be as follows: G-major, C-major, G-major, would be: F-major, B-flat major, F-major, G7th and G7th.



If we were to transpose the melodic line of the excerpt from *Marching Through Georgia*, or first thought would be to observe that it is written in the key of C, it begins on E which is the third tone of the scale of C. If transposed into the key of G, we would begin on B which is the third tone of that scale. Our notes would then be B-A-G-B-D-D, and so forth. If transposed into the key of F, we would begin on the third tone of that scale and our notes would be A-G-F-A-C-C-C. . . .

Practice periods for transposition should be divided so that part of the time is given to transposing on the instrument and the rest to writing. For the former we recommend the "Hanon Five Finger Exercises" as arranged for the accordion under the title "The Virtuoso Accordionist." The intervals are close and they will

not be difficult to transpose into the keys of G,F,D,B-flat, A, E-flat, and so on to the rest of the keys. It is well always to play the scale of the new key before transposing into it. Think the tone and note of each interval before striking the key.

For the writing part of the practice, we suggest simple folk songs transposed into all keys. The scale of each key should be written first. Do not use the accordion until the entire melody has been transposed, and then play it to test accuracy.

The third part of the practice consists of taking any regular accordion selection and transposing it at sight. Here again we realize the importance of previous practice so those who have neglected their sight reading practice cannot expect to transpose at sight with any degree of success.

We warn accordionists to avoid learning to transpose by trying to "pick out" a melody, striking various keys until the right one is found. At the beginning it is better to approach the study from a mathematical standpoint with the ear merely assisting. Those who rely to transpose by the ear alone fall on them immediately without having to stop and figure them out. He should know all scales, both major and minor, in every key and should also know the formation of all principal chords in every key. Another phase of training is to be able to identify various intervals so they may be recognized by ear and by sight. When thus fortified, transposing will not be difficult.

### A PLEASANT POSTPONEMENT

Owing to the large number of Christmas feature articles in this issue it has become necessary to postpone to our January issue Erna Buchel Kessler's stimulating article (previously announced) upon "Our Musical Beginnings in the Southwest."

### The Teacher's Round Table

(Continued from Page 812)

he has been astonished at the number of talented composers, conductors and performers he has found among native born Americans. His discovery is announced as though it were an epoch-making event. Good heavens! Haven't we all known dozens of such gifted young Americans for many years? They have been here with us all the time—in fact, many of them are now well-behaved patriots soon to go down to a despairing galaxy of regret of recognition. We cannot help reflecting what might have been, had they been given the chance to develop their fine talents. All honor to Koussevitzky for championing our Americans. Now, if only he, the Boston Symphony Orchestra, and the Berkshire Festival orchestra would give these young people the opportunity to develop by performing their works, and allowing them to conduct and play with the orchestra over an extended period of time! Only in this way can our young artists get that "equal chance" with the foreigner; only in this way can they acquire confidence, routine, direction and confidence. Look at the astonishing progress already made by the few Americans who have been given such opportunity.

Let us now give many more a square

or down from the given key to the key in which the selection is to be transposed. If the selection is written in the key of G and transposed into D, every note would automatically be raised a full tone. If in the key of A and transposed into the key of G, every note would be played a full tone lower than written.

A musical education always seemed to the writer like a beautiful tall monument built stone upon stone. The various branches of study represent the individual stones and each one depends upon the others for strength and support of the structure as a whole. If one stone is omitted, or if it is inferior, the rest of the structure is weakened. A few of the component parts of our musical monument are: technique, interpretation, memorizing, harmony, sight reading, transposition and many others. When applied to the accordion we must also add the skillful manipulation of the instrument. We urge accordionists to realize the importance of the perfect blending and coordination of these various branches of their musical education and not to neglect any of them if they wish to reach their goal as successful musicians.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of The Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

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"If the Player will focus his attention on the point at which he is playing and not let it rush ahead, then each measure will suggest the following one and continuity will be undisturbed. 'Wondering what comes next' has ruined many a performance that had been progressing splendidly."—Alexander Raab.

## FRETTED INSTRUMENTS

### Scale Practice for Guitarists

By  
*George C. Krick*

**A CLEAN CUT PERFORMANCE** of a musical composition by an artist is always hailed with delight by an appreciative audience and should be the goal of every serious minded student of the guitar. The first requisite of a public performer is a flawless technique, and this can result only from many hours of careful conscientious preparation, beginning with the practice of scales in all major and minor keys. This scale practice is necessary to train the ear to hear every sound produced on the instrument, and to develop gradually a facility of execution by training the fingers of both hands properly to perform their task. For the guitar student this is of special importance, as it is more difficult to develop an even scale, due to the difference in the thickness of strings and the material of which they are made. The lowest, or sixth string, is made of silk wound with wire, as are also the fifth and fourth. The sixth, being heavier than the others, requires more pressure of the left hand fingers and more power from the fingers of the right hand; passing on to the fifth string just a little less pressure is required, and this pressure of both hands should be lessened somewhat in passing over the higher strings. When playing a descending scale beginning on the first string, the action of the fingers is necessarily reversed, the second string requiring a little more pressure than the first. This increase in pressure should be employed in the same ratio as the lower strings are relatively heavier and offer more resistance.

One must keep in mind, however, that this difference in pressure is very slight, and a great deal of experimenting and practice are required until the action of the fingers becomes automatic; also, we must remember that a fairly firm pressure of the left hand fingers on all strings is necessary to obtain a clear ringing tone. The first, second and third strings, being made of gut, the tone color of the sounds produced on these strings is somewhat different from those on the three silk wound strings; and it is up to the student to try to cut down this difference to a minimum, especially when passing from the D, or fourth string, to the

G, or third string, all of which again requires careful practice.

Now let us take up the playing of the scale in G major which requires the use of all six strings of the guitar, keeping in mind that our first object is to develop a beautiful tone and the next to obtain facility of execution and speed; also let us remember what has been said regarding the pressure of left hand fingers. Play slowly, counting two for each note; begin by striking the G on the third fret of the low E string with the first finger of the right hand, then A open with the second finger, and keep on alternating the first and second fingers until you arrive at G on the first string. Now play the same scale descending in a similar manner, always listening carefully to every sound produced; and continue with this ascending and descending scale until the ear is able to detect a gradual improvement in tone quality.

**Ex. 1**  
Bright hand fingering  
Left hand fingering

Now we will proceed to play the same scale in groups of eighth notes, repeating each note with alternating first and second fingers and then again with second and first.

**Ex. 2**

The next step is to play as indicated in Example 3, maintaining the same tempo as in Example 2. When the fingering of this scale has been mastered, the student is ready to practice all the principal major and minor scales in two octaves, using these examples as a pattern.

**Ex. 3**

To gain more facility and speed, it is suggested to begin again with the scale of G, but to play it in groups of sixteenth notes as in Example 4 and follow with Example 5.

**Ex. 4**

**Ex. 5**

From now on the use of a metronome will be found very helpful in developing facility of execution and speed.

Players of the plectrum guitar will find the above suggestions helpful by using down strokes of the plectrum in scales such as Example 1 and substituting the alternating down-up stroke for the first and second fingers of right hand in the remaining examples. The proper plectrum strokes for the scale of G in eighth or sixteenth notes are to be found in Example 6.

**Ex. 6**

"Down stroke" "Up stroke"  
So far we have spoken of scales in two octaves but a guitarist should have command of the entire finger board of his instrument, and for that purpose all scales should be extended to three octaves. With all this accomplished the real work for the student now begins by taking up the study of scales in thirds, sixths, octaves and tenths, and this in the words of the Spanish guitar virtuoso and composer Ferdinand Sor, "is the secret of all good guitar playing."

Now just a few more hints on how to practice. Have a definite object in view and concentrate on every movement of your fingers in order to obtain the results you seek, be it a better tone or more speed. Listen carefully to every sound produced and try it again and again until you are satisfied. Do not hurry; in the beginning especially, best results will come from slow, deliberate movements continued until they become automatic. Set yourself a high standard and keep this before you always. Others have done it, why not you? Questions regarding Fretted Instruments should be addressed to George G. Krick, care of the Etude, 1712 Chestnut Street, Philadelphia, Pennsylvania.

"It is not the man who knows most who can lead best. The best leader is the man whose speech is strongest, whose personality commands the warmest admiration."—Dr. Frederick C. Ferry, President of Hamilton College.

## Carols for the Feast of Christmas

(Continued from Page 844)

From the days of William the Conqueror until the reign of Good King Hal Christmas rituals and feasting increased and multiplied until, in Henry VIII's day, Christmas rejoicing and religious fervor reached their most elaborate expression. The Tudor sovereigns and titled gentry paid musicians to sing Christmas carols; and in this manner developed the custom of singing from house to house by people called "Waits." Those who chanted carols at Court were paid, for that age, the fabulous sum of twenty-five shillings, the equivalent of some six dollars.

When children took up the practice of singing carols from house to house, it came to be called going "a-gooding." And in recent years this custom was kept alive in Yorkshire where children assembled in a body, carried a Christmas tree as banner and from doorstep to doorstep sang blithely:

Well a-day! Well a-day!  
Christmas, too, soon goes away;  
Then your gooding we do pray,  
For the good time will not stay.  
We are not beggars from door to door,  
But neighbours' children known before.

So gooding pray. But must away,  
We cannot stay, for Christmas will not stay.  
Well a-day! Well a-day!

It has been customary, too, for the poor to go a-gooding. And on St. Thomas Day, the rich would be visited by groups of singing poor who duly collected offerings from their well-to-do fellow citizens. This caroling for reward was also called "mumping" (begging) or Doling Day. In Devonshire the Waits receive money for their services, which they save and expend on their Twelfth Night frolics.

Not for a moment can we be left in doubt as to the real importance and intrinsic value of carols throughout the ages, for some of the most classic writers have mentioned them. Jeremy Taylor, in his "Great Exemplar", in reference to the Angels' Carol Girls in Exodus, says: "As these blessed choristers had sung their Christmas love and taught the church a hymn to put into her offices forever, in the anniversary of this festival, the angels returned into Heaven."

And in the twelfth book of "Paradise Lost", Milton speaks of the carol thus:

To simple shepherds keeping watch by night  
They gladly thither haste, and by a pair  
Of squadrons angels hear his carol sung.

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## Continued from Page 802

Many of the Putz assemblies have been long accumulating in families. They represent a personal participation in the Christmas celebration, an expression of the poetry of Christmas in the family. The Franciscans and results, particularly in Bavaria, have had scenes of the crib in the manger for centuries. The crib is a miniature of the Bethlehem protests, the size and the cost of the Putz means little; it is the spirit. Toys and mundane things are never associated with the Putz as they are with the Christmas tree. There are no electric trains, no safety razors, no cameras, no dolls, no menageries, or expression wagons. The custom of Putzing is also popular. Anyone may go up to the Putz. The Putz is a family affair. "May I come in to see the Putz?" and be sure of a welcome. The Bethlehem Municipal Putz is placed in some central position in the city. Last year it was in the city's citizens from the neighboring counties and the city to see the Putz.

The lighting of the Christmas City is hard to describe; in fact, the whole countryside for many miles is lighted in altogether unique fashion. The prosperous manufacturing cities of Allentown, Bethlehem and Easton are only a few miles away, comparatively few miles. In fact, is driving through them they seem almost like one continuous city linked by a highway twenty miles long. Bethlehem, however, is the center and it is not surprising to learn that the Christmas electrical equipment owned by the city is valued at over thirty thousand dollars. The city fathers contribute for the illumination annually to the Christmas decorating fund, and local merchants make generous contributions.

When Christmas morning arrives it is proclaimed at dawn from the tower of the Moravian Church by one of the most ancient and unusual groups of instrumentalists in America, the famous Bethlehem Trombone Choir of from fifteen to twenty-five performers who play

At Winston-Salem, North Carolina, where the famous Salem College is

The late Charles M. Schwab, founder of the Bethlehem Steel Company and known everywhere as the "Steel King," once told the writer: "The

A LITTLE BARK  
ON THE HIGH C  
TO WISH YOU A  
MERRY CHRISTMAS.

The music of the choir is impressive, highly individual and most pleasing. Notwithstanding this, they tell a story in Bethlehem of how the choir saved the city from the Indians. It appears that, when the Indians intended to attack the city, the choir went into action and the Indians were so terrorized by the sounds that they ran away and never came back.

### The Late Steel King's Opinion

The late Charles M. Schwab, founder of the Bethlehem Steel Company and known everywhere as the "Steel King," once told the writer: "The

resent the term as I haven't any ancestors from the Netherlands. We are known as a very practical and hard working people. In Pennsylvania 'Delsch' in different sections have little or nothing to do with music, but in Bethlehem, music is a thing of daily community importance. It is the lifeblood of the qualities of our city all over the world. Its value to Bethlehem cannot be represented in terms of millions of dollars. There is a vast difference between the smokestacks and the forest of fire-belching smokestacks and a 'community with a heart' which we are proud to say has been applied to Bethlehem. This Christlike spirit is the basis of our prosperity to Bethlehem, as the new industrial expansion is beginning to have an amazing effect. For the last six years of my administration my motto has been 'no more tragic cases often of an extremely tragic and pathetic character. During the last four weeks these applicants have practically disappeared. Now I am not going to be lonely in my office in the afternoons.

## (Continued from Page 796)

music of Bethlehem means so much to me because when I was a youth I was a professional musician and a music teacher for three years; so, and because I have long been convinced that music is of priceless educational and social value, and, in the case of such a center, of enormous business and advertising value in drawing people to the city. Multitudes come to Bethlehem for the music, and thousands think of it as the heart of Bethlehem think of it as merely in the hard and fast terms of a powerful industrial center, but in terms of the most beautiful of arts. They think of the cultured citizen of the community as followers of that which this is a priceless asset to the city."

Bethlehem's active and prudent Mayor, Robert Peiffe, recently said to the writer: "I am what is called a Pennsylvania Dutchman, although

They are not only waiting to listen; they are waiting to talk, too. They are waiting to tell you how they liked it, even if they were not quite so fortunate on this day to see it. Like the quota whose turn it was to attend, they were acquainted with the orchestra for their many appreciation periods as well as those of the real audience had been devoted to studying them. Their music supervisors and Mrs. G. H. Edwards, director of the orchestra, coordinated the work of the school with the symphonic program, thus giving them a survey of the year's program as it was being presented. They saw the dance forms, operatic selections, or particular types of orchestral music. Together with this, the children had been told many interesting facts, and their attending classmates, they had learned the song with which the afternoon closed. All they lacked that the returning ensemble was to give them was the fact, was visual experience.

And that experience will be theirs next month, or the next, or the one after that; for this opportunity works in a rotational fashion. This year, free concerts will accommodate twenty-seven thousand and six hundred attendants at the auditorium, and four times that number of sixth, seventh, eighth and ninth grade pupils will listen to the radio performance. For seventeen years this plan has been delighting thousands of eager young students and vitalizing their courses in music appreciation. Now the eighteenth season is under way.

The orchestra receives from its youthful listeners many letters that express childlike and occasionally misspelled "gratitude", letters that

express preferences and letters that make requests. When the *Flight of the Bumble Bee* was programmed not long ago, the pupils of one school wrote to Mr. Paine, percussionist of the orchestra, to ask if he would play it on his xylophone. There was a period of suspense, then a dither of anticipation, and at last the thrilling performance! Under his swiftly flying hammers, that well known insect buzzed and bumbled so realistically that both seeing and hearing audi-

ences were enthralled. In fact, there was just one regret in the whole affair, which was that Rimsky-Korsakoff's bee blew away much too soon.

Reflecting the orchestra's interest in them, the students take an active interest in the musicians' drive for funds, and they voluntarily do what they can to help. Last year some

young misses in a west side school induced Parent Teachers Association members to contribute the necessary delicacies for the baked goods sale, then persuaded a storekeeper to display them in an attractive window, after the affair had been advertised by posters made in their school's art department. When the till was opened, youthful salesladies began to sing—and with reason. Therein was money enough to make a praiseworthy contribution to the Detroit Symphony Orchestra.

That the helpful attitude of the young people, as well as that of the entire population, and the orchestra is a reciprocal one resulted from the recognition of its place in the scheme of things: as a great Civic Institution serving its community and its state by performing great music and making that music available to as many people as possible. The orchestra's youth it brings the opportunity of hearing all of the great musical works by offering each year a diversified series of performances. The 1940-41 schedule of the orchestra includes, in addition to the usual "Good Music For Young People," Young People's Concerts, ten low-priced "pop" concerts, eighteen free summer concerts as well as twenty-

one regularly priced performance. In other words, here is fine music for every type of income, for purses flat, fat or bulging. When, as in the case of the School Children's Concerts, no admission fee is asked, the orchestra assumes the entire obligation and plays what might be termed interest-bearing promissory notes. What these notes pay and will continue to pay in cultural benefits to this great city is incalculable.

## (Continued from Page 811)

already quoted also said: "It is far better to think the tone forward five minutes and to sing one minute than to practice the reverse." And "It is the quality, not quantity, of vocal practice that is beneficial."

## (Continued from Page 810)

fast asleep in the old musician's arms.

As the great bell of the nearby cathedral began to chime the closing hours of Christmas Day, a smile of utter peace stole over Handel's face. To no one in England had this Yuletide brought greater happiness than to the old master. Did he not have the priceless love of a little child? Over and over the bells were ringing out the message from "The Messiah" that had now found echo in his heart:

*"Glory to God in the highest  
And on earth, peace, good will  
towards men."*

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## (Continued from Page 795)

**MASTER MUSICIANS** of world fame to join the faculties of colleges and universities throughout the United States include Igor Stravinsky, again at Harvard University, Boston, Massachusetts; Egon Petri, pianist and teacher, Cornell Univer-

Peñ, pianist and teacher; Tardis, University of California, Los Angeles; Ithaca, New York; Darius Milhaud, composer, Mills College, Oakland, California; Ernst Toch, composer-pianist, occupying the Alchin Chair as professor of composition at the University of Southern California Music School; the members of the Pro Arte Quartet—Alphonse Onnou, first violin; Laurent Halleux, second violin; Germain Prevost, viola, and Vladimir Evans, cello, at the University of California, Los Angeles.

RUDOLPH GANZ has composed a new work for piano and orchestra in which he will appear as soloist with the Chicago Symphony Orchestra under Frederick Stock, in February.

**THE LAST CONCERTO**, a drama based on the life and music of Samuel Coleridge-Taylor, written by Harriet Gibbbs Marshall, of Washington, D. C., has been presented in Negro centers with great success. The National Negro Music Center is endeavoring to have it made a feature of the Negro music festivals of the coming year.

PETER ILICH TSCHAIKOWSKY'S one hundredth anniversary is being commemorated in Soviet Russia by five stamps, bearing his portrait and appropriate designs, recently issued by the postal authorities.

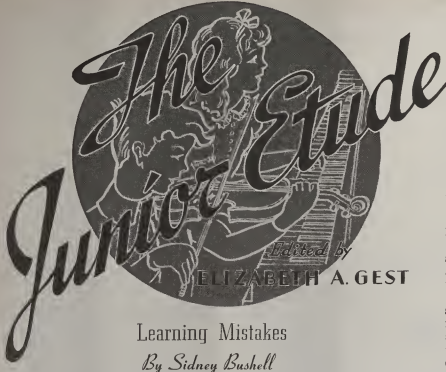
THE NEW ENGLAND CONSERVATORY OF MUSIC, now in its seventy-fifth year, has inaugurated an entirely new curriculum, offering a four-year course leading to the degree of Bachelor of Music.

THE OPERA THEATRE recently was organized in Chicago to present lyric masterpieces seldom performed by major opera companies. Under the direction of Giacomo Rimini, six productions will be given during the current season, the first of which, "Il Matrimonio Segreto" by Cimarosa, was given on October 20th.

DÉSIRÉ DEFAUW, formerly called "the musical dictator of Belgium" because of the many musical posts he held, is now a refugee in the United States. During the coming season, he will be a guest conductor of the Boston Symphony Orchestra and will, doubtless, have a return engagement with the NBC Symphony Orchestra, which he first conducted last December.

(Continued on Page 860)





## Learning Mistakes

By Sidney Bushell

"Wait a minute," said Daddy, who had been listening to Alice "learning her mistakes," as he called it. "Two told you before that a wrong note is nearly always the result of taking false steps, or some wrong fingering leading up to the mistake; so, you see it is useless to stop after you have HEARD the mistake and make frantic dabts at other notes to correct it. You should try to make *preventions* of mistakes, instead of dabbing at what you think are corrections. They are not corrections, and you must make the same mistake the next and the next and the next times until finally you learn the mistake just as thoroughly as you learn the good pieces. You see, this will make your progress more rapid."

"Well, that might be true," said Alice thoughtfully. "Maybe you are right, Daddy, you usually are. But what am I to do about it?"

"First of all, look over the fingering very carefully. And remember that look over does not mean over look. Incorrect fingering is responsible for lots of incorrect notes, as well as poor rhythm. Then, play your phrase slowly, and when you come to the troublesome note, ACCENT it. This will help to place it correctly in your mind. Play it a number of times this way until it sticks in your mind and fingers. Then you can play it with proper expression and appropriate speed. Then think of your piece as a smooth, rhythmic whole, and not a patchwork of scrambles and stumbles."

"All right Daddy, I'll try it right away and I'm sure I will get the wrong notes right this time."

## Christmas Game for Club Meetings or Parties

Each player in turn repeats what the previous player said, and adds one new item, dropping out of the game on "forgets." The one staying in the longest wins.

Starter: What did Santa bring you? First player: He brought me a sonata by Beethoven. Second player: He brought me a sonata by Beethoven and a book of terms. Third player: He brought me a sonata by Beethoven, a book of terms and a new piano. Next player: He brought me a sonata by Beethoven, a book of terms, a new piano and a music bag. Next player: He brought me a sonata by Beethoven, a book of terms, a new piano, a music bag, and the Wild Rider by Schumann. And so on.

Any number can play this game. How long can you "stay in"?

CHRISTMAS GREENEGS

The Allegro Music Club was meeting for the last time before Christmas.

"I suppose you are all going to sing Christmas carols this year?" asked Miss Linwood.

"Oh, yes," answered some of the members, as hands were raised.

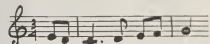
"My sister's having a carol party, and I'm going to be there," said Helen.

"Our Sunday School is going to sing out of doors, Christmas Eve," said Ned, "and I'm going with them."

"My father's going to conduct the singing at the Community tree every night the week before Christmas, and I'm going with him. I'm going to be right up front and watch him conduct," joined in Jack, with some pride.

"My mother plays the organ in church, and I'm going to her carol services. I guess I'll be kept busy," was Bert's equally proud comment.

"Good, good," said Miss Linwood. "And we are going to sing some carols now, before the meeting is over. Each member may choose a favorite."



The First Noel

"Mine is *The First Noel*," said Betty. "And mine is *Joy to the World*," added Doris. Two more hands were raised, and Miss Linwood nodded toward them. "Come *All Ye Faithful*," announced Tom, who knew a lot, but seldom spoke. "That is my favorite, too," agreed Ned.

"It is a fine old tune," said Miss Linwood. "Can anybody here sing it in its original Latin?" she asked.

## The First Noel

By E. A. G.

looking about for a raised hand. Only one hand went up, and that was Tom's.

"I can," he said: "Adeste, fideles, Letti triumphantes, Venite, venite in Bethlehem. Natum videlicet Regem Angelorum; Venite, adoremus Dominum."

"Good gracious," exclaimed Betty, "you certainly know lots of Latin. I wish I did."

"Why don't you study it?" teased Ned. "It's not very hard."



Adeste Fideles

"Come now, boys and girls, we are getting away from our subject. Since so many of you are going to take part in carol singing, I think you should know something about the carols. Who knows when the first ones were sung?" she asked.

Up went Bert's hand as he announced, "The angels sang the first one," and he sang quietly:

"The first Noel, the angels did say,

Was to certain poor shepherds in fields as the lay."

"Yes, those are the words of the carol!"—Miss Linwood nodded—"and who knows what Noel means?" She looked around the room, as no one answered. "Come on, can't some one raise a hand?"

Tom raised his timidly. "I think it is the French word for Christmas."

"Certainly," said Miss Linwood. "and the French may have come from the Latin, *natalis*, or birthday; and carol comes from the Latin, too, and means to sing and perhaps to sing and dance at the same time."

"Are the carols very old?" asked Betty.

"Yes, indeed, most of them are, though not all. Does any one know who started the Christmas carol idea?" No hands were raised this time.

"I don't," confessed Helen. "I never thought about it before."

"I guess I just thought they were always sung at Christmas time," said Mary Belle.

"The story is quite interesting," Miss Linwood told them. "It began in the thirteenth century, and St. Francis, who lived in Assisi in Italy, was responsible for it. You see, in those days, very few people could read, and

(Continued on Next Page)

## The First Noel

(Continued)

books were made entirely by hand and were very precious and valuable. There were only a few of these hand-written books, and they belonged to the learned people of the time, as this was long before the invention of printing."

"The people in those days must have had lots of spare time, since they never had to read books or newspapers," remarked Betty.

"But those people had other ways of learning about events," Miss Linwood continued. "They saw them pictured in stained-glass windows, in paintings, and in plays, sometimes called mystery and miracle plays. St. Francis wanted his townspeople to see a stage representation of the infant and the manger in Bethlehem, so, in the year twelve hundred and twenty-three, he prepared such an affair for Christmas Eve, and he asked the people to come to see it."

"And to sing hymns, and that is how our Christmas caroling first started."

"The year twelve hundred and twenty-three seems awfully long ago, doesn't it?" asked Helen.

"It was long ago," Bert told her, dryly.

"Tell us some more, Miss Linwood," pleaded Ned, who liked to hear interesting things and had a good memory.

"Well, St. Francis' idea became very popular and spread far and wide, and now Christmas would not seem like Christmas without its carols and *crotchets*."

"What is a *crochet*?" asked several members at once.

"*Crèche* is the French word for crib, or manger," Miss Linwood explained.

"Tell us some more," again pleaded Ned.

"Tell us about some of our carols," suggested Mary Belle.

"We have some lovely ones," Miss Linwood began. "*Adeste Fideles*, or *Come All Ye Faithful*, was written about seventeen hundred and eighty, though the composer is not known. It was sung for the first time in the Portuguese chapel in London. *Joy to the World* was written to a melody by Handel; and the music of *Hark, the Herald Angels Sing* was composed by Mendelssohn. *I Saw Three Ships* is very old, having come down from the fifteenth century."

"What about *Good King Wenceslaus*?" asked Bert.

"That tells about a legend of St. Wenceslaus of Bohemia, who was born in nine hundred and eight. *Silent Night* ["My favorite," whispered Mary Belle.] was composed by Franz Gruber, who was born in Austria in seventeen eighty-seven.

"And now, it is almost time for our meeting to adjourn, and we must sing a few carols before we go. Who wants to go to the piano first? Choose and accompany your favorite," Miss Linwood directed.

Up went Mary Belle's hand. "*Silent Night*," she announced as she went to the keyboard. The class sang it very well.

"Back, your turn next. What will it be?"

"I don't know," he answered. "I like them all so well."

"*Good King Wenceslaus*," whispered Ned. Jack played it, and everyone sang lustily.

"Tom, it is your turn next." Miss Linwood nodded toward him.

Tom walked to the piano, as he announced slyly, "*Adeste Fideles*, in Latin."

"Oh, I can't," cried several at once, but they opened their carol books and sang it from the printed page, and all promised to learn it from memory as a Christmas gift to Miss Linwood.

"And now, good-bye and Merry Christmas to everybody," said Miss Linwood, and everyone answered: "And Merry Christmas to you and to EVERYBODY."

## Portrait Puzzle

By Harvey Peake

Here are the names of eight composers who want to honor a ninth one. Each one contributes one letter out of his name to make the name of



I enjoy playing my piano each day and find it as much fun as any branch of education. Through piano music you can express your self fully and completely to all people of any country, for music is a universal language. In other words, the piano is an instrument of all the people and for all the people of any nationality.

Dorem Grimes (Age 13), Texas

The piano is an instrument that brings beauty to the home, school and church. It is becoming more popular each year. When played correctly, it brings out the beauty of the composer's thoughts, and shows mankind what beautiful art can be expressed through sound.

I enjoy playing my piano each day and find it as much fun as any branch of education. Through piano music you can express your self fully and completely to all people of any country, for music is a universal language. In other words, the piano is an instrument of all the people and for all the people of any nationality.

Dorem Grimes (Age 13), Texas

(Continued on Next Page)

THE JUNIOR ETUDE will award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to puzzles. Contest is open to all boys and girls under sixteen years of age, whether they are members of a Junior Club member or not. Contestants are grouped according to age as follows:

## Junior Etude Contest

SUBJECT FOR THIS MONTH

## "Entering Contests"

All entries must be received at the Junior Etude Office, 1732 Chestnut Street, Philadelphia, Pa., not later than December 15th. Winners will appear in the March issue.

## CONTEST RULES

- Contributions must contain not over one hundred and fifty words.
- Name, age and class (A, B, or C) must appear in upper left corner and your address in the upper right corner of your paper. If you need more than one sheet of paper, be sure to do this on each sheet.
- Do not have anyone copy your work for you.
- Write on one side of paper only and do not use a typewriter.
- Clubs or schools are requested to hold a preliminary contest and to submit not more than six entries (two for each class).
- Entries which do not meet these requirements will not be eligible for prizes.

## The Piano

(Prize winner in Class A)

What fun it would be to be a pianist! Not only to play a great composer, but a second-hand one, rather out of tune; perhaps even with a broken key, or some hundred and thirty music lover. I would not care if my paint was chipped a bit, or my varnish old, I would not care if I baby ran his little toy car over my keys, for I would be happy knowing I could give pleasure to the members of the family, of course. Junior would thump the keys before he started to practice, and hurry away the minute his time was up. Sister would sometimes slip into the room to try out the season's latest hits, and Father would grumpy try to play some of his favorite classics. Mother would play a few hymn tunes, and when she stops she would remind Junior it was his time to practice. And every Sunday I would thank God that I could live in this American family, and do my bit toward making music.

Edna L. Gifford (Age 15), Rhode Island

## The Piano

(Prize winner in Class B)

The piano is an instrument that brings beauty to the home, school and church. It is becoming more popular each year. When played correctly, it brings out the beauty of the composer's thoughts, and shows mankind what beautiful art can be expressed through sound.

Dorem Grimes (Age 13), Texas

## The Piano

(Prize winner in Class C)

The piano is a common musical instrument. It is a sort of string instrument, because when the strings are pressed down by a little hammer strikes the wire attached to it, and it makes a tone different from all other tones. When different keys are played together beautiful harmonies can be made. The piano is also a sort of keyboard instrument, and to the voice. If you learn to play the piano, you can play almost anything you want to. Many composers have written beautiful music for the piano. Some of the best are by Chopin, Debussy, and Liszt.

Cecilia May Scott (Age 10), Michigan

Class A, fourteen to sixteen years of age; Class B, eleven to fourteen; Class C, under eleven years. Names of prize winners, and their contributions, will appear on this page in a future issue of THE ETUDE. The thirty next best contributors will be given honorable mention.

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## Honorable Mention for September Essays:

Harriet Ruby Gross; Betty Ruth Montgomery; Betty Fay Winkler; Marcia Hamilton; Eleanor Vook; Ferdinand J. Kanister; Marianne Kirocher; Rudolf Freytag; Elizabeth Concorde; Maria Trashed; Marjorie Kallan; Jean Betts; Patsy Anderson; Doris Haywood; Katherine Shippen; Joanne Hoffman; Laura Nell Peterson; Maria Kohlbrunner; Cynthia MacDowell; John Green Landis; Helen Jean Britton; Barbara Stillwell; Bobby Dremanson; Mildred McManis; Elina Forsythe; Gertrude Marston; Olive Larson; Julia Gallagher; Robert MacIntyre; Eleanor Fox.



Juniors of Oakland, California In Indian costume recital

## Prize Winners for September Arithmetic Puzzle:

Class A, Edith Orake (Age 14), Washington; Class B, Lora Howard (Age 13), Louisiana; Class C, Jean Ann Bradley (Age 9), South Dakota.

## Answer to September Arithmetic Puzzle:

1756 minus 1683 equals 71; plus 1797 equals 1868; minus 35 equals 1833; minus 8 equals 1825; minus 8 equals 1817; minus 10 equals 1807; minus 16 equals 1791, the year of Mozart's death.

## Honorable Mention for September Puzzles:

Eleanor Matulis; Marjorie Craighead; Emma L. Gifford; Glenn Trotter; Marjorie Kirocher; Rosemarie Vook; Dolores Kepusta; Marjorie Jackson; Florence Decker; Phyllis Maxwell; Mary Ellen Merrick; Edna Tashok; Florence Nardi; Betty Ruth Montgomery; Cecilia May Scott; Ethel Dier; Edna Tashok; Florence Nardi; Adelle McKinley; Helen Hughes; Mary Julia Smith; Constance Emerson; Harriet Hoffman; Paul Donouche; Elvonne Marci; Harri Cooper; Francis Feltow; Henrietta Corcor; Ella McManis; Sydney Heston.







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